

THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, JULY 1, 1916.

Number Eight

MAMMOTH THEATER ORGAN BREAKS RECORD

LARGEST UNIT ORCHESTRA

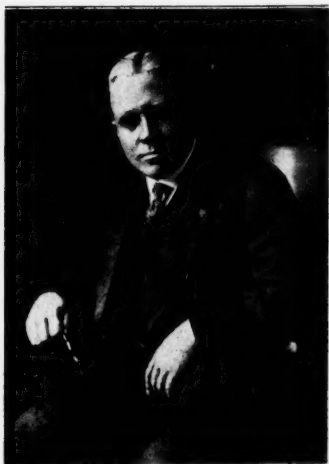
Wurlitzer Work of 190 Stops and Great Power in New Covent Garden Playhouse—Large Pipe Scales a Feature.

What its builders consider their greatest achievement to date in the construction of orchestral organs was dedicated in Chicago June 8, when the mammoth Wurlitzer Hope-Jones unit orchestra in the new Covent Garden Theater was used in public for the first time. It was an event not only in the organ world, but in the theatrical world as well, and it marked the latest advance in the perfection of an instrument which has attracted more attention than anything else connected with organ construction for many years.

The Covent Garden Theater is probably the largest playhouse in Chicago and therefore provides an appropriate setting for the immense power of the organ. This playhouse is on the North Side, near Lincoln Park, and in a neighborhood which is expected to provide large audiences, drawn equally by the playing of the unit orchestra and the attractions on the stage.

The latest Wurlitzer product is like those in a number of the largest theaters, but with still greater power and variety. It boasts 190 stops and every possible effect of orchestral and other instruments. The chief feature of interest to the organ expert is the fact that the pipes are made on a larger scale than in any previous organ of this class. The pipes have thicker walls than have ever before been used, it is announced.

Frank Morton, acoustic engineer, known to manufacturers of stringed instruments as "the Master of



FRANK MORTON.

Strings," was selected by the Wurlitzer company to co-operate in the installation of the organ. He is the acoustic authority in the wire department of the American Steel & Wire Company. Largely as a result of his labors in this new field, he has come to be hailed as the "Edison" of the piano and organ industries. The company which Mr. Morton represents has furnished over 700 miles of wire for the Hope-Jones instrument in Covent Garden.

Carmenza Vondelez, who has been engaged as organ demonstrator by the Wurlitzer Company, both in this country and Europe, gave a program on the instrument, and was followed by Axel Christensen, the theater's musical director, and by Mr. Benedict of Detroit.

The contract for a sixteen-stop organ has been awarded to the Wangerin-Weickhardt Company of Milwaukee by the Colonial Theater of Winona, Minn.

CONSOLE OF NEW HINNERS ORGAN AT PEORIA.



FRYSINGER ON EASTERN TRIP

Organist and Composer Plays at Chautauqua and in Pennsylvania.

J. Frank Frysinger, the composer and organist of Lincoln, Neb., is on an eastern concert tour which will take in Chautauqua, N. Y. At the Union Lutheran Church, York, Pa., June 27, and at Emmanuel Reformed church, Hanover, Pa., June 29, Mr. Frysinger played: Sonata in the style of Handel, Wolstenholme; Air from Orchestral Suite in D, Bach; Minuet, Mozart-Frysinger; "Liebestraum," No. 3, Liszt; Introduction to Act 3, "Lohengrin," Wagner; Fantasia on "My Old Kentucky Home," Lord; "The Swan," Saint-Saens; "To a Wild Rose," MacDowell; "The Deserted Farm," MacDowell; "Will o' the Wisp," Nevin; "Gethsemane," Frysinger; Scherzo Symphonique, Frysinger.

At Chautauqua, Mr. Frysinger on July 4 will give this program: Sonata in the style of Handel, Wolstenholme; Minuet, Mozart-Frysinger; St. Anne's Fugue, Bach; "By the Sea," Schubert; Scherzo in B flat, Hoyte; American Fantasy (new), Diggle; "At Evening," Kinder; Toccata and Eventide, Frysinger.

July 6 he will play: Overture to "Don Giovanni," Mozart-Frysinger; Largo from "Xerxes," Handel; Prelude and Fugue in A minor, Bach; Air from Suite in D, Bach; "Kamennoi Ostrow," Rubinstein; Chromatische Fantasie in A minor, Thiele; "Oraine" (Gavotte), Vincent; "Gethsemane" (new), Frysinger; Finale in B flat, Wolstenholme.

DEGREE FOR C. E. CLEMENS

Organist Made Doctor of Music by Western Reserve University.

The degree of doctor of music was conferred by Western Reserve University of Cleveland at its commencement June 15 upon Charles E. Clemens, professor of music in the university. Mr. Clemens was presented for the degree by Dr. Henry E. Bourne, professor of history, who said:

"I present Charles Edwin Clemens, a devoted and successful teacher, a gifted musician, whose work as interpreter, editor and composer has deserved and received recognition and high praise in this country and in parts beyond the sea."

News comes from Windsor, Ont., that Harry T. Dickinson of the organ building firm of Haugh & Dickinson has gone overseas with his regiment to take part in the European war.

CAREER OF R. S. STOUGHTON

Composer of Organ Music Plays in Worcester, His Native City.

R. S. Stoughton, organist and choir director of the South Unitarian Memorial church, Worcester, Mass., has become a prominent figure in the musical world as the composer of the "Persian Suite" for organ. He was born in 1884 and is a native of the city in which he is now an organist. His musical education has been ac-



R. SPALDING STOUGHTON.

quired solely in this country, so that he may be looked upon as a genuine American composer. Anthems and organ music from his pen bespeak a writer of more than ordinary merit and much interest is manifested in his new "Egyptian Suite" for organ, which is just published.

HONORS PAID TO W. B. COLSON

Four Churches Take Part in His Twenty-fifth Anniversary.

Four churches, through their organists and choirs, honored W. B. Colson on his twenty-fifth anniversary as organist and musical director of the Old Stone church of Cleveland June 11. The quartets and organists of the Second, Euclid Avenue and Calvary Presbyterian churches assisted in the musical service for the veteran organist. Professor William T. Upton accompanied and directed two chorus numbers: "The Heavens Are Telling," by Haydn, and "Awake, Awake," by Stainer. Professor Charles E. Clemens played the organ prelude, "Scherzo Symphonique Concertante," Lemmens, and Gordon B. Nevin the postlude—an Elegy, composed by Mr. Nevin.

CONVENTION OF N. A. O. ONE MONTH IN FUTURE

PROMINENT MEN WILL PLAY

Springfield, Mass., With Its Great Organ in the Municipal Auditorium, Again Will Be Host for the Association.

Arrangements are being made by President Arthur Scott Brook and other officers for the annual convention of the National Association of Organists, which this year will be held again at Springfield, Mass., on the first four days of August. Springfield extended such a warm welcome to the organists last year and the great municipal auditorium, with the immense Steere organ erected in it a year ago, was so pronounced an attraction that it was decided enthusiastically to return.

Those who are to take part in the program are Percy Chase Miller, organist of Grace church, Mount Airy, Philadelphia, who will represent the Organ Players' Club; Charles M. Courboin of the First Baptist church, Syracuse, N. Y.; Clifford Demarest, organist of the Church of the Messiah, New York City; Richard Keys Biggs of St. Luke's, Brooklyn, and E. F. Laubin of the Asylum Hill church, Hartford, Conn. A Chicago organist remains to be heard from to complete the list.

The committee is happy to announce that Ernest Kroeger of St. Louis will give an exposition of original works. His program will be a comprehensive one and will include numbers for organ, piano, violin and the song cycle "Memory."

The papers and discussions will form a strong feature, and will cover a wide field of thought. The list though not complete, is impressive. George Ashdown Audsley, LL. D., author of "The Art of Organ Building," is to lecture on certain phases of organ construction. John Hermann Loud of Boston has consented to read a paper on "Registration and the Art of Expression in Organ Playing." Henry S. Fry of Philadelphia, is to give an illustrated lecture on "The Correct Use of the Organ in the Church Service." William D. Armstrong of Alton, Ill., is to speak on "Desirable Changes in the Musical Settings of the Canticles and Anthems." Homer N. Bartlett of New York will introduce and have charge of the round-table talk on "What General Education Is the Most Valuable for the Organist."

Opportunity will be given for reviewing the recommendations which have so far been formulated by the joint committee of the A. G. O. and the N. A. O. in respect to uniformity of the console, and it is expected that a pedal board built to conform exactly to measurements tentatively adopted by the committee will be on exhibition. Clifford Demarest, chairman of the joint committee, will have charge of the reviewing of the recommendations already made, and one session will be devoted entirely to discussion and consideration of this highly important matter.

The arrangements for the more intimate social events of the convention are in the hands of Charles W. Winslow, secretary of the Springfield Convention Bureau, and the Springfield members of the convention program committee, Messrs. Turner and Moxon.

The publishers who have already made reservation of space for exhibiting organ music, etc., are the A. P. Schmidt Company, Edwin Ashmall, the White-Smith Company and the Oliver Ditson Company. Miles I. A. Martin is chairman of the program committee.

Philip Odenbrett, 83 years old, a pioneer resident of Milwaukee, died June 12 at the home of his daughter, Mrs. Edward Grieb, Milwaukee. Mr. Odenbrett was widely known throughout Wisconsin. He was the first organ builder in Milwaukee. He is survived by one son and four daughters.

BIG KIMBALL ORGANS FOR FANE AND STAGE

MODERN EXAMPLES FINISHED

Scheme of Oak Park First Church of Christ, Scientist, Instrument—Great Organ in Detroit Regent Theater.

The W. W. Kimball Company of Chicago has just completed two large organs of special interest in a long series of instruments. One is that in the First Church of Christ, Scientist, Oak Park, Ill., over which Lily Wadhams Moline presides. The other is the large modern orchestral instrument in the Regent Theater at Detroit.

The specification of the Oak Park organ is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gross Gedeckt, 8 ft.
 4. Violoncello, 8 ft.
 5. Gemshorn, 8 ft.
 6. Principal, 4 ft.
 7. Flute d'Amour, 4 ft.
 8. Tuba, 8 ft.
 9. Chimes.
- Nos. 5 and 7 enclosed in choir swell box. Nos. 7 and 8 played also from the choir organ. Entire great organ on 6-inch pressure, except tuba, which is on 8-inch pressure.

- SWELL ORGAN.**
9. Quintaton, 16 ft.
 10. Horn Diapason, 8 ft.
 11. Harmonic Flute, 4 ft.
 12. Gamba, 8 ft.
 13. Viola, 8 ft.
 14. Viol Celeste, 8 ft.
 15. Rohr Floete, 8 ft.
 16. Orchestral Oboe, 8 ft.
 17. Posaune, 8 ft.
 18. Vox Humana, 8 ft.

- CHOIR ORGAN.**
19. Violin Diapason, 8 ft.
 20. Concert Flute, 8 ft.
 21. Flute a Cheminee, 4 ft.
 22. Lieblich Piccolo, 2 ft.
 23. Viol d'Orchestre, 8 ft.
 24. Dulciana, 8 ft.
 25. Clarinet, 8 ft.

- PEDAL ORGAN.**
26. Open Diapason, 16 ft.
 27. Violone, 16 ft.
 28. Lieblich Gedeckt, 16 ft.
 29. Gross Gedeckt (from No. 3), 8 ft.
 30. Violoncello (from No. 4), 8 ft.
 31. Flute (from No. 7), 4 ft.

The Regent Theater instrument has forty-one speaking stops and the scheme follows:

- GREAT ORGAN.**
1. Diapason Phanon, 8 ft.
 2. Tibia Clausa, 8 ft.
 3. Muted Viol, 8 ft.
 4. Harmonic Flute, 4 ft.
 5. Tuba Major, 16 ft.
 6. Tuba Mirabilis, 8 ft.
 7. Tuba Clarion, 4 ft.
 8. Chimes (from Echo), 8 ft.
- Numbers 5, 6 and 7 are composed of an extended stop of ninety-seven pipes.

- SWELL ORGAN.**
9. Contra Viole, 16 ft.
 10. Horn Diapason, 8 ft.
 11. Rohr Flöte, 8 ft.
 12. Violoncello, 8 ft.
 13. Violes Celestes, 8 ft.
 14. Flauto Traverso, 4 ft.
 15. Violin, 4 ft.
 16. Orchestral Oboe, 8 ft.
 17. Horn, 8 ft.
 18. Vox Humana, 8 ft.

- ORCHESTRAL ORGAN.**
19. Violin Diapason, 8 ft.
 20. Concert Flute, 8 ft.
 21. Viol d'Orchestre, 8 ft.
 22. Wald Flöte, 4 ft.
 23. Piccolo, 2 ft.
 24. Saxophone, 8 ft.
 25. Glockenspiel, 4 ft. (37 metal bars).

26. Xylophone, 8 ft. (49 wood bars).
27. Harp, 8 ft.
28. Reveille Chimes, 8 ft. (27 tubular bells).

- ECHO ORGAN.**
29. Echo Flute, 8 ft.
 30. Unda Maris, 8 ft.
 31. English Horn, 8 ft.
 32. Vox Humana, 8 ft.
 33. Cathedral Chimes, 8 ft. (32 tubular chimes).

- PEDAL ORGAN.**
34. Diapason (extension of No. 1), 16 ft.
 35. Bourdon, 16 ft.
 36. Lieblich Gedeckt, 16 ft.
 37. String Bass (from No. 8), 16 ft.
 38. Flute (from No. 2), 8 ft.
 39. Tuba (from No. 5), 16 ft.
 40. Snare Drum (operated by toe pistons).
 41. Bass Drum (operated by double touch on lower octave of pedal board).

The great, swell and pedal are on ten-inch wind, the orchestral organ is on six-inch and the echo on four-inch wind.

Plays New Estey Organ.

Don H. Copeland of Wapakoneta, Ohio, played a new Estey organ of 800 pipes in Grace Methodist church at Lima, Ohio, June 18, before an audience of 1,000 people, many of whom came from nearby places. His concert consisted of the following selections: Festival Prelude on "Ein Feste Burg," William Faulkes; "Song of Sorrow," Gordon Balch Nevins; Caprice, Charles A. Sheldon; Sonata in the style of Handel, Wolstenholme; Revery, T. Tertius Noble; Intermezzo, Joseph Callaerts; "Cradle Song," Edward Grieg; Fantasia on "O Sanctissima," Lux; Spring Song (from the South), Lemare; Toccata in D, Ralph Kinder; "At Twilight," J. Frank Frysinger; Suite—"Messe de Mariage," Dubois.

Facts Concerning Chorophone.

From the Austin Organ Company has been received a very handsome booklet on the Chorophone, the new small organ put out by this company. In addition to the features noted in the June Diapason this booklet shows details of the specification. In the special Chorophone system there is a large open diapason, a flute, a string and a dulciana, each extended an octave above and below the eight-foot scale. By this means, through duplexing on the two manuals, an organ of twenty-seven stops and a wide tonal variety is produced. A direct electric action is used and an electric blower of one-half to three-fourths horse-power. The console is the Austin standard, with four pistons for each manual and a canceler bar. Detached console can be supplied for \$50 additional. The height of the organ is only 10 feet and 1/2 inch and the depth 3 feet 9 inches.

Booklets by Edwin Arthur Kraft.

The Diapason is in receipt of two handsome booklets written by Edwin Arthur Kraft, of Trinity Cathedral, Cleveland, which will be of interest to every organist. Mr. Kraft will mail these booklets free to any address. One is entitled "Organ Openings, Concerts and Recitals," and the other "The Kraft Method of Organ Technique."

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**A. O. P. C. ANNIVERSARY
"ANTI-SERIOUS" FROLIC
PHILADELPHIA MEETING GAY**

**Twenty-Sixth Year of Organ Players'
Club Marked by Good Time—
Dr. John Mc E. Ward Is Re-
Elected President.**

Three and one-half hours is ordinarily a long time for an entertainment intended to interest the average professional musician, but in the case of the twenty-sixth anniversary of the American Organ Players' Club of Philadelphia, this period would have been largely increased if the demands for encores by the large audience had been met.

At the business meeting reports of various committees were presented. The examining committee reported favorably on the following candidates: Maxwell McMichael, Annie M. Porter and Harry A. Shuster, who passed the tests with a good average and were elected to membership.

The report of the executive committee is always an interesting item, and was read by the chairman, Henry S. Fry. It covers the events of seasons 1914-15-16 to date.

The ballot for officers resulted in election of these:

President—Dr. John McE. Ward.
Vice President—Henry S. Fry.
Secretary—Bertram P. Ulmer.
Treasurer—Herbert S. Drew.
Librarian—Laura Wood-Grebe.
Directors—Frederick Maxson, Rollo F. Maitland, Uselma C. Smith, Stanley T. Reiff and James C. Warhurst.

Lively discussion occurred as some amendments relating to honorary membership, admission ad eundem and change of date of annual meeting were presented.

The second part of the evening's proceedings was devoted to the entertainment committee (the program called it "anti-serious"), the various speakers and entertainers being introduced with "pun-tative" effects by Henry S. Fry, who acted as spokesman. Three piano selections by Schoenberg were played by Harry S. Banks and were intended to portray the dire results of extended nineteenth and minor fifty-seconds. Needless to say, the composer was hooted to the echo, while the player retired exhausted—and happy.

"Movie" music of the future in extremes was demonstrated by Rollo F. Maitland, organist of the Stanley Theater. Cloud effects, sunshine on the corn fields, anger, college girls before and after graduation, a stray goat up a dark alley, etc., were typified, with vivid effects, musically, a la Wagner, both with and without motifs, to the edification, amazement and consternation of the audience.

Various "schemes" of the organ, vintage of A. D. 1926, were demonstrated by Stanley Reiff and Mr. Fry. Stops and couplers, pistons to draw anything you want (including salaries), attachments to each manual by which anybody can play a fugue at any time (except Sundays), jew-

harps, dumbbells (chimes), cuspidors and other "accessories" were lauded to the skies.

Three varieties of the gen-us "Vox Humana," two feet, were cleverly exhibited, the participants being a male alto, a female soprano and a boy soprano, all in the swell box of the organ. Each sang a song in his or her own quality of voice, accompanied by the organ, the demonstration ending with a "cipher" and other horrible things well known to the average organist.

Percy Chase Miller read an address on "Accessories." Mr. Miller said in part:

"Perhaps you would like a paper on the lives of some great composers—I can't think of anything more dreary, and was half tempted to take this for my subject. It seemed on further reflection, however, that too much was known about them already. I can hardly hear Rossini's 'Stab at Mother' mentioned without remembering what a swine he was, and that he was prouder of his skill to cook a da spaghetti than of anything else. And old Uncle Handel was another great eater; you remember how he ordered a dinner for four or five and when the waiter delayed serving up the viands and asked where were the company, the old glutton said, 'I ISS DE COMPANY.' Then some of the great composers were too much addicted to the bottle, and—Oh, well! they remind me of the student in a history examination. The question was: 'Tell what you know of the Emperor Elagabalus.' The student gave this answer: 'The less said about him, the better.' He passed with honor. I think I will pass with honor on the lives of the great composers.

"This subject being discarded, out of the remaining two or three million possibilities, what shall we take? How about 'Organ Construction Yesterday, Today and Forever?' Sounds nice, doesn't it? This subject was discarded after very little reflection, as everybody thinks he knows all about that, anyway. Who of us here present couldn't build an organ better than the one he plays on Sundays, if he had the time? So there would be no use talking to you about that. Then I thought I would talk to you on the decadence of modern music, but most of you play Wagner transcriptions anyway, so what's the use?

"There is a subject, however, that lies very near all of us, though perhaps nearer to those of us who are bulky and well-nourished than to others, and that is the organ console. The modern ideal about the console seems to be to have as many couplers as possible, put them in the most inconvenient places and then play most of your numbers on them. A few speaking stops are all right, but a set of electric bells is better, and some cathedral chimes, made up out of assorted lengths of gas-pipe (just too lovely for words) are essential to a well-equipped instrument. However, it wasn't about organ stops that I was going to instruct you, but about the mechanical accessories.

"Pick up a copy of specifications

and look under mechanical accessories, and what do we find? Bench, wind indicator, crescendo indicator, music-rack, looking-glass, comb and brush, bellows signal, pedal check, actuated by tilting tablets, all placed where it is real easy to play on them, when located, but deuced hard to find. If you can run these and your couplers in with the stops, so that it is impossible to find them without reading the label on every other knob or tablet in the place, so much the better."

The star guest of the occasion was Mark Andrews of Montclair, N. J., who presented some of his inimitable monologues, good, bad and indifferent, to the wild delight of the listeners. Round after round of applause greeted his clever imitations of the various characters with whom organists have constantly to deal.

The imitation of a "concert" by the home talent of a country village was a scream, the first number on the "even-in's" program being a "piano 40" solo entitled "Selected," played in three different keys, mostly at one time. A "trio" by soprano, bass and tenor was sung by Mr. Andrews as only he can sing—also several old English and Scotch songs—one of forty-nine verses, only thirty-two, however, being rendered. Mr. Andrews' versatility knows no end, for in his address on matters pertaining to the organist's profession he gave wholesome advice to the young student as well as to the church incumbent, enumerating incidents in his own career to illustrate. He advised organists to criticize one another, declaring that criticism was constructive and not destructive. Most of one's friends and admirers are favorable in their opinions and therefore destructive to initiative or further effort in advancing one's knowledge. An instance showing the helpful criticism of a visitor was cited.

"When I was about 14 years old I was playing with more or less success in a small rural church of whose rector Sir John Stainer, then retired, was very fond. Sir John used to spend many week ends with the rector and attend his church on Sunday. During one of these visits when I was fumbling over the keys, the old gentleman came over to the organ and gave me some criticism which was most helpful and spurred me to further efforts at improvement. It was not till later that I learned who my teacher was."

Refreshments were served to all present, the officers of the club acting as attendants.

The season 1915-16 included seventeen recitals—six, as usual, at the Central Boys' High School. An analysis of this series brings out the fact that Bach was heard eleven times, and that the most popular number of the previous season (Fugue in D major) did not appear once, while the Toccata and Fugue in D minor, which did not appear in 1914-15, was played twice. The great G minor fugue, strangely, did not appear at all.

Compositions by members of the club included five by Kinder, two each by Reiff, Wood and Maitland, and one by Fry.

**OPENS HINNERS ORGAN
IN CHURCH AT PEORIA
RIEMENSCHNEIDER IS HEARD**

**Three-Manual With Direct Electric
Console and Most Modern Ap-
pointments Placed in First
Methodist Church.**

A modern organ with electric action has just been installed by the Hinners Organ Company of Pekin, Ill., in the beautiful new First Methodist Episcopal church of Peoria, which was dedicated on June 18. The organ has three manuals and embodies the latest ideas and equipment. The console is direct electric in all key and stop mechanism, there being no valves or pneumatics in the console. The contacts are of pure silver. All of the appointments are of the advanced modern type, each division of the organ being actuated by a group of tablets of a distinctive color.

The main body of the organ is in a loft above and adjoining the choir loft, concealed by a hand-carved oak organ screen, with display pipes in dull gold. The console is placed at the right of the choir loft, giving the organist full view of the choir. The tonal resources of the organ are remarkably complete and effective.

Following are the specifications of the organ:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Viola d'Gamba, 8 ft.
 4. Gross Flöte, 8 ft.
 5. Dulciana, 8 ft.
 6. Forest Flute, 8 ft.
 7. Octave, 4 ft.
 8. Tuba, 8 ft.
- SWELL ORGAN.**
9. Bourdon (Gedeckt), 16 ft.
 10. Open Diapason, 8 ft.
 11. Salicional, 8 ft.
 12. Vox Celeste, 8 ft.
 13. Aeoline, 8 ft.
 14. Stopped Diapason, 8 ft.
 15. Violina, 4 ft.
 16. Flute Harmonique, 4 ft.
 17. Oboe, 8 ft.
 18. Vox Humana, 8 ft.
 19. Tremolo.
- CHOIR ORGAN.**
20. Violin Diapason, 8 ft.
 21. Dulciana, 8 ft.
 22. Concert Flute, 8 ft.
 23. Unda Maris, 8 ft.
 24. Quintadena, 8 ft.
 25. Flute d'Amour, 4 ft.
 26. Piccolo Harmonique, 2 ft.
 27. Clarinet, 8 ft.
 28. Tremolo.
- PEDAL ORGAN (Augmented).**
29. Resultant, 32 ft.
 30. Open Diapason, 16 ft.
 31. Bourdon, 16 ft.
 32. Lieblich Gedeckt, 16 ft.
 33. Flute, 8 ft.
 34. Octave, 8 ft.
- The inaugural recital was given on Tuesday evening, June 20, by Albert Riemenschneider of Berea, Ohio, assisted by Mrs. Marie White Longman, contralto, of Chicago, and was thoroughly enjoyed by a large audience. Following was the program: Allegro from Sixth Symphony, Widor; Gavotte, Martini; Andantino in D flat, Lemare; "The Chase," Fumagalli; "The Last Hope," Gottschalk; First Concert Study, Yon; "Will o' the Wisp," Nevin; Allegro Giubilante, Federlein; "The Nile," Stoughton; "The Evening Star," Wagner; Toccata from Fifth Symphony, Widor.

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Toccata (The Rippling Brook)

PLAYED BY

R. K. Biggs, E. A. Kraft, Arthur Davis, Roland Diggle, Hamlin Hunt, Henry Fry, Rollo Maitland, Edward Kreiser, Chas. Sheldon, Samuel Baldwin, Harry Vibbard, Alfred Pennington, etc.

Somer Recital Program

Gordon Balch Nevin, Cleveland.—Mr. Nevin made a trip to his old home in Pennsylvania recently and gave a recital at the Grove Avenue Methodist church of Johnstown May 23 and at the Presbyterian church of Ebensburg May 24. At Johnstown he played these selections: "Song of Triumph," H. Sandiford Turner; Nocturne, R. Spaulding Stoughton; "Gavotte Moderne," Edwin H. Lemare; March in E flat, Robert Schumann; "Chanson Meditation," Cottenet-Nevin; "Marche Pittoresque," Ernest R. Kroeger; Melody, Ernst Jonas; "Gavotte de la cour," Brocca-Stewart; Nocturne in G minor, F. Flaxington Harker; Scherzo in D minor, Gottfried H. Federlein; "Song of Sorrow," "Will o' the Wisp," Toccata in D minor, Gordon Balch Nevin. At Ebensburg Mr. Nevin played as follows: Suite Gothique, Boellmann; "Gavotte de la cour," Brocca-Stewart; Andante Cantabile (from the String Quartet), Tschaiakowsky; Scherzo in D minor, Federlein; "Humoreske," Dvorak; "Marche Russe," Oscar E. Schmink; Nocturne in G minor, F. Flaxington Harker; "Marche Pittoresque," Ernest R. Kroeger; "Will o' the Wisp," "In Memoriam" (an Elegy) and Toccata in D minor, Gordon Balch Nevin.

Charles M. Courboin, Syracuse, N. Y.—In his Sunday evening recitals the Syracuse organist has given the following numbers during June: Maestoso from Fourth Symphony, Widor; "Harmonious Blacksmith," (variations), Handel; "Traumerel," Strauss; "The Heavens Are Telling," Haydn; Variations on a Breton Carol, A. Marty; Andante Cantabile (String Quartet), Tschaiakowsky; Toccata and Fugue, D minor, Bach; "Dance of the Fairy" from the "Nutcracker Suite," Tschaiakowsky; Military March, Schubert. Among his offerings have been "Salut d'Amour," Elgar; "The Swan," Saint-Saens; "Morning Song," Bruce Steane; Andantino, G. major, Beethoven; Andante, De Boeck; Orffertory, C sharp major, DeBont; For postludes have been rendered "Hallelujah Chorus," Handel; Postlude, C major, Tridomy; Triumphant Chorus, A major, Guilman; "Grand Choeur," Dubois; Coronation March, Meyerbeer; Pontifical March, Lemmens.

Alfred G. Hubach, Independence, Kan.—Mr. Hubach gave a recital at Coffeyville, Kan., June 7, at which he played: Sonata in A major, Mendelssohn; Prelude in B minor, Bach; "Chant Pastoral," Dubois; Concert Overture, Rogers; Berceuse, Guilman; Two Ballads, Wolstenholme; "In Summer," Stebbins; Scherzo Symphonique, Georges Debat-Bonsant; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; Toccata in F major, T. J. Crawford.

Mr. Hubach was heard in the Methodist church of Neodesha, Kan., May 31, when he gave the following selections: Concert Overture in B minor, Rogers; Meditation from "Thais," Massenet; "In Paradisum" and "Fiat Lux," Dubois; Berceuse, Dickinson; "Chanson de Joie," R. G. Halling; "Marche Religieuse," Guilman; Springtime Sketch, Brewer; Largo, Handel; Scotch Fantasia, Macfarlane.

Hope Leroy Baumgartner, A. A. G. O.—Mr. Baumgartner, composer and advanced student at Yale, recently gave a concert in the Independent Presbyterian church at Savannah, Ga., at which he played: Sonata, No. 5, C minor, Guilman; Caatabile (from the Sixth Organ Symphony), Widor; Fugue in G minor, Bach; "Easter Morning," Baumgartner; Cantilene Nuptiale, Dubois; Scherzo (from Sonata No. 8, Op. 132), Rheinberger; Vespereale, Scott; Festival Prelude, Parker.

March 30 Mr. Baumgartner gave a recital on the Newberry organ at Yale as follows: Fantasia and Fugue, G minor, Bach; Chorale, No. 3, A minor, Franck; Symphony, No. 6, Widor.

Richard Keys Biggs, Brooklyn.—Mr. Biggs was the organ soloist at a "June music festival of organ and song" at the Memorial Presbyterian church of Dover, N. J., June 13. His selections were: Sonata No. 3, Allegro Maestoso and Adagio, Guilman; Finale from Second Act, "Madame Butterfly," Puccini; Scherzo, Dethier; "Sunset," Biggs; Toccata, Boellmann.

Dr. Roland Diggle, Los Angeles, Cal.—At St. John's church, June 4, Mr. Diggle played: Rhapsodie on a theme for Pentecost, Faulkes; Spring Song, Hollins; "Song of the Seraphim," R. L. Becker; Overture in B minor, J. H. Rogers; Intermezzo in C. R. Goss Custard; Communion, A. Hollins; "Prelude l'Enfant Prodigue," Debussy; "Angelus du Solr," Bonnet; Chorale Prelude, "Eventide," C. H. H. Parry.

June 11 he played as follows: Fugue in G major, Bach; Nocturne, R. Goss Custard; "Springtime Sketch," Diggle; "The Swan," C. A. Stebbins; Invocation, E. S. Farnes; Intermezzo, H. Franados; Finale Concertante, Faulkes; "Pavane," Bonnet; "Resignation" (new) Diggle.

Sumner Salter, Williamstown, Mass.—Mr. Salter gave his 148th recital at Williams College June 18, playing as follows: Introduction and Passacaglia in D, Max Reger; Andante Cantabile, Tschaiakowsky; Scherzo from the Fifth Sonata, Guilman; "La Cathedrale Engloutie," Debussy; "Caprice Heroique," Bonnet; "The Garden of Iram," Stoughton; "The

Brook," Dethier; "The Swan," Saint-Saens; "Finlandia," Sibelius.

Edward Kreiser, Kansas City, Mo.—At his recital in the Independence Boulevard Christian church June 11 Mr. Kreiser played: First Symphony, Maquaire; Finale, Adagio Lamentoso (Symphony Pathetique), Tschaiakowsky; First "Peer Gynt" Suite, Edward Grieg; "Burlasca e Melodia," Ralph H. Baldwin; Toccata from Fifth Symphony, Widor.

June 3 Mr. Kreiser opened a Kilgen organ in St. Olaf College at Northfield, Minn., playing these pieces: First "Peer Gynt" Suite, Grieg; Andante, Pathetique Symphony, Tschaiakowsky; Fugue in D major, Bach; Funeral March and Hymn of the Seraphs, Guilman; "The Magic Harp," Meale; Toccata (Fifth Symphony), Widor; "Kammenol Ostrow," Rubinstein; Concert Caprice, Kreisler; Fantasia on themes from Wagner's "Tannhauser," Kreiser.

Professor M. Loehner, Chicago.—Professor Loehner of Concordia Teachers' College, River Forest, has given recitals recently as follows:

May 21—St. John's Lutheran church, Elk Grove, Ill.; Toccata and Fugue in D minor, Bach; "At Evening," Bach; Sixth Sonata, Mendelssohn; "La Contemplation," Thayer; Cantilene in F minor, Marchant; Wedding March, Reuter; Andantino in D flat, Lemare; Finale from First Sonata, Guilman.

June 1—Emmanuel Lutheran Church, Glenview, Ill.; Sixth Sonata, Mendelssohn; Andantino in D flat, Lemare; Andante from Fourth Sonata, Bach; Fugue in D minor, Bach; "La Contemplation," Thayer; "Shepherd's Song," Merkel; Cantilene, Marchant; Wedding March, Reuter; Pastoral and Finale from First Sonata, Guilman.

James W. Bleecker, New York.—The organist of Christ church gave the following program at the Ocean Parkway Methodist church of Brooklyn, May 7: Fugue in G minor (Swiss Fugue), Bach; "Suite Gothique," Boellmann; Canzonet, Demarest; Marche Solennelle from Suite in E minor, Borowski.

Frank Van Dusen, Chicago.—In a recital at the Eighth Church of Christ, Scientist, Mr. Van Dusen on May 26 played as follows: Concert Overture in E flat, Shucy; Sonata, Op. 146, Rheinberger; "Hymnus," von Fielitz; Gavotte from "Mignon," Thomas; Serenade in F, Gounod.

James T. Quarles, Ithaca, N. Y.—Recent programs given by Mr. Quarles, university organist and professor of music at Cornell University, contained the following:

May 12, Sage Chapel—Sonata in C minor, Op. 65 No. 2; Offertoire, "In Deo Caritas," H. Dallier; Humoresque in E flat minor, Dvorak; Andante con moto, from Symphony in B minor (by request), Schubert; "Allegro Giubilante," Gottfried H. Federlein.

May 19, Bailey Hall—Prelude and Fugue on B-A-C-H (by request), Liszt; Prelude to "Le Deluge," Saint-Saens; Capriccio, Handel; Romance in F minor, Tschaiakowsky; "Evensong," Easthope Martin; Overture, "Egmont," Beethoven.

May 26, Sage Chapel—Prelude and Fugue in E flat, "St. Ann's," Bach; Revue, At Sunset Hills, from A Summer Pilgrimage in the White Mountains (new), Arthur Hinton; Fantasia (by request), Saint-Saens; Melodeclamation (reading, with organ accompaniment), "How fresh, how fair the roses were," Arensky (read by Professor Bailey); "Caro mio ben" (by request), Giordani; Finale, Adagio Lamentoso, from "Symphonie Pathetique" (by request), Tschaiakowsky.

June 2, Bailey Hall—Wagner Program—Vorspiel to "Lohengrin"; "Dreams" and Vorspiel, "Tristan and Isolde"; "Entrance of the Gods into Walhalla," "Das Rheingold."

June 19, Sage Chapel, Senior Week Recital—Sonata 1, in A minor, Borowski; Two Songs, "Good Night," W. V. Benson, 17; "Changing Time," Elinor M. Fish, 19; Andante (Clock Movement), from Symphony in D, Haydn; Largo, from "Xerxes" (request), Handel; Andante from Quintet in E minor, Sinding, for two violins, viola, violoncello, piano and organ; March, "The Farewell," from "Lenore" Symphony, Raff.

Dr. Percy B. Eversden, St. Louis.—At a dedication recital in the First Christian church, Columbus, Kan., May 29, Dr. Eversden rendered: Persian Suite, R. S. Stoughton; Serenade, Leonovello; Serenade, Kleinschmidt; "Tragedy of a Tin Soldier," Gordon Balch Nevin; Legende and Vision, Torjussen; Toccata, Grey; and "Laudate Domini," Frysinger.

In opening the Kilgen organ at the Presbyterian church of Potosi, Mo., June 2, Dr. Eversden played: Prelude and Fugue in D minor, Bach; Humoreske, Dvorak; Visions, Eversden; Largo, Handel; Pilgrims' Chorus, Wagner; Impromptu and Grand Choeur, Guilman.

On June 1, Ascension Day, for the members of Ivanhoe Commandery, St. Louis, on the Mount Moriah Temple organ, Dr. Eversden prepared a program which included: "Onward, Christian Soldiers," Sullivan; "Gethsemane," Malling; March to Calvary, Stainer; Marches: "Pilgrims' Chorus" and "Knights of the Holy Grail," Wagner; "Laudate Domini," Frysinger.

At Wichita, Kan., June 12, Dr. Evers-

den dedicated the Kilgen organ in the College Hill M. E. church. The program contained: Toccata and Fugue in D minor, Bach; Serenade, Tschaiakowsky; "Neutrality Potpourri," Eversden; "The Storm," Lefebure-Wely; "Will o' the Wisp," Nevin; Marche Funebre et Chant Seraphique, Guilman; Concert Fantasia, "Il Trovatore," Verdi.

Dr. J. Lewis Browne, Chicago.—The recital opening an Austin organ for Francis M. Moore consistory at Marquette, Mich., was given May 25 by Dr. Browne, assisted by the Oriental Consistory quartet of Chicago—Frank Barnard, Arthur C. Kraft, Arthur Ransom and Julian Worthington and Charles Kirk, musical director. The following program was given: Fantasia in G major, Bach; Fuga Cromatica (Op. 38), Rheinberger; Andante from Suite in F (paraphrased), Arthur Bird; "Memories" (MS), Hugo Goodwin; "Love Song," Ferrara; Scherzo Symphonique, J. Lewis Browne; Prelude in D minor, Chaminade; "Hymnus," Von Fielitz; "Gondolieri," Nevin; Duet, for tenor and baritone, from "Thais," Massenet (Arthur C. Kraft and Arthur Ransom); Romanza in G, Walter Keller; "Alia Marcia" (MS), Browne; Extemporization.

Melvin Biggs Goodwin, Philadelphia.—At the Sunday evening recitals in the Westside Presbyterian church, Germantown, the following numbers have been played:

May 7—Prelude to "La Demoiselle Elue," Debussy; Cantilene, Salome; "Sourvenir," J. R. Gillette; "In Summer," C. A. Stebbins.

May 14—"Marche aux Flambeaux," Selsou Clark; Spring Song, Alfred Hollins; Berceuse, P. Iljinsky; "Twilight," Friml.

May 21—"March Solennelle," Lemaigre; Andante from "Symphonie Pathetique," Tschaiakowsky; Minuet in G, Beethoven; "Cantique d'Amour," S. Tudor Strang.

William M. Jenkins, St. Louis.—Mr. Jenkins opened a two-manual Moller organ on June 2 in the Mary E. Pepper Memorial Presbyterian church of Springfield, Tenn. His program was: Pilgrims' Chorus ("Tannhauser"), Wagner; Songs in the Night, Spinney; Allegro Pomposo, Vincent; Andante cantabile (Fourth Symphony), Widor; Marche Militaire, Gounod; Berceuse (dedicated to Mr. Jenkins), E. M. Read; "From Greenland's Icy Mountains," James; "From the Land of the Sky-blue Water," Cadman; "Good Night," Nevin; "To a Wild Rose," MacDowell; Scherzo, Fugue, and Finale, Federlein; Nuptial Postlude, Guilman.

Frederick Stanley Smith, Hagerstown, Md.—In a recital given at Christ Protestant Episcopal church at Winchester, Va., Mr. Smith played the following selections: Sonata in A minor, Borowski; Gavotte, Neustadt; "Orange Blossoms," Lent; "Faeen," Mathews; "Question" and "Answer," Wolstenholme; Scherzo in B minor, Rogers; "Benediction Nuptiale," Gigout; Festival March, Kinder.

Since May 1 Mr. Smith has been playing the three-manual Moller organ in the New Adelphi theater, and has given the following numbers: Pilgrims' Chorus ("Tannhauser"), Wagner; Idyll, Kinder; "Chant Negre," Kramer; Scherzo, Rogers; "Marche Militaire," Schubert-Tauszig; "Consolation," Mendelssohn; "Humoreske," Dvorak; Scherzo, Blum; "Vendian Love Song," Nevin; Intermezzo, Hollins; "In Springtime," Kinder; Sonata in E, Becker; "The Storm," Lemmens; Minuet in G, Beethoven; "Chant Sans Paroles," Tschaiakowsky; "To a Wild Rose," MacDowell; Fanfare, Lemmens; "Will o' the Wisp," Gordon Balch Nevin; "Jubilate Deo," Silver.

Edward C. Hall, Butte, Mont.—On Sunday evening, June 11, Mr. Hall, organist of the First Baptist church, gave a vesper recital for children as follows: Processional March ("Queen of Sheba"), Gounod; "Humoreske," Dvorak; Midsummer Caprice, Song, Nevin; Intermezzo, Max Reger; "Jubilate Amen," "Sabbath Evening Chimes," Skeaf-Hall; Triumphant March, Smith.

Charles H. Lawrence, Sac City, Iowa.—At the Cleveland Heights M. E. church, May 18, Mr. Lawrence played: "Prelude and Fugue on B-A-C-H," Bach; Barcarolle and Scherzo, Hoffman; "Pilgrims' Chorus" from "Tannhauser," Wagner; "To the Evening Star," from "Tannhauser," Wagner; Canzonetta, Scammell; Scotch Fantasia, Macfarlane.

At the Euclid Avenue Presbyterian church, Cleveland, May 27, and at Grace M. E. church, Sioux City, Iowa, June 18, he played the following program: Pastoral Sonata in G, Rheinberger; Andante with Variations and Finale, Lemmens; Barcarolle and Scherzo, Hoffman; Intermezzo, Max Reger; "Jubilate Amen," Kinder; "Liebestod" from "Tristan and Iside," Wagner-Gibson; Triumphant March, Hollins.

In a recital at the First Presbyterian church, Sac City, Iowa, June 21, he played: Prelude and Fugue on B-A-C-H, Bach; Barcarolle and Scherzo, Hoffman; "Finlandia," Sibelius; "Ricordiata," Gottschalk; "Sous les Bois," Durand; Canzonetta, Scammell; Fantasia on "My Old Kentucky Home," Lord.

Dr. Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin gave a recital June 16 in the First Presbyterian church of Berwick, Pa., at which he played: Toccata and Fugue, Bach; "Humoresque," Dvorak; Sonata, Fleuret; Intermezzo (from "Magic Flute"), Mozart; Scherzo,

Bossi; Adagio, Bach; Overture, Rossini; "The Storm in the Mountains," Baldwin; "Hallelujah Chorus" from "Messiah," Handel.

June 4 Dr. Baldwin gave the following program in the First Presbyterian church of Iion, N. Y.: Prelude, Bach; Intermezzo, Mozart; Sonata, Fleuret; "Traum Koenig Und Seine Liebe," Gruber; Gavotte and Musette, Bach; Scherzo, Bossi; Etude Symphonique, Bossi; Adagio and Menuet, from the C major symphony, Haydn; "By the Sea," Schubert-Baldwin; "Hallelujah Chorus" from "The Messiah," Handel.

William Ripley Dorr.—Mr. Dorr dedicated a two-manual Hall organ in Trinity church at Watertown, S. D., May 21, his program being: "Marche Nuptiale," Guilman; "Benediction Nuptiale," Hollins; Scherzo in G minor, Macfarlane; Intermezzo in D flat, Hollins; "Will o' the Wisp," Nevin; "The Question" and "The Answer," Wolstenholme; Vesperal, d'Evy; Fantasia on "Lead, Kindly Light" (MS), G. H. Fairclough; Concert Overture in C minor, Hollins.

Frank Q. T. Utz, Marshall, Mo.—Mr. Utz gave his graduation recital at the Missouri Valley College School of Music May 27 before a large audience which admired his work. His selections were: Suite, Rogers; Sonata in C minor, Guilman; Largo (from "New World" Symphony), Dvorak; Gavotte (from Louis XIII), Ghys; March (in manuscript), Utz; Oriental Sketch, Bird; Concert Overture, d'Evy.

Mr. Utz gives a twenty-minute recital preceding the evening service on the first Sunday of every month at the First Christian church of Marshall. Recent programs at these recitals have been:

March 5—March in E flat, Faulkes; Prayer (from Suite), Boellmann; "Humoresque" (by request), Dvorak.

April 2—Pilgrims' Chorus (from "Tannhauser"), Wagner; Andante, Lefebure-Wely; Romance, Lawson.

May 7—Sonata in C minor, Mendelssohn; Meditation (by request), Morrison; "At Twilight" (in manuscript), Utz.

Carl Rupprecht, Chicago.—At St. Andrew's Lutheran church, Detroit, Mr. Rupprecht gave the following program: Variations de Concert, Bonnet; Sonata No. 6, Mendelssohn; Fugue in C, Bach; "Larghetto," Weyss; "Finlandia," Sibelius; Sonata on Ninety-fourth Psalm, Reulke; Andante Cantabile, Widor; Bell Rondo, Morandi; Funeral March and Song of the Seraphs, Guilman; "Pomp and Circumstance," Elgar.

Dr. Orlando A. Mansfield, Chambersburg, Pa.—Dr. Mansfield gave his seventeenth recital at Wilson College, June 10, playing: Concert Piece in E flat, Horatio W. Parker; "Variazioni all' Antico," in B flat, Dr. Mansfield; Sonata in D minor, Mendelssohn; Fantasia and Fugue in G minor, Bach; Fantasia, Pastorale, "The Storm," Lefebure-Wely; "Finlandia," Sibelius; Sonata on Ninety-fourth Psalm, Reulke; Andante Cantabile, Widor; Bell Rondo, Morandi; Funeral March and Song of the Seraphs, Guilman; "Pomp and Circumstance," Elgar.

Miss Jeannette Butler, Cincinnati, Ohio.—Miss Butler, a pupil of Karl Otto Staps at the Cincinnati Conservatory of Music, gave a post-graduate recital on the large organ in St. Paul's Cathedral June 6. Her program was the following: Introduction and Passacaglia, Reger; Andantino, D flat, Lemare; "Benediction Nuptiale," Frysinger; Symphony, Widor; Variations de Concert, Bonnet; "A Springtime Sketch," Brewer; "In Paradisum," Dubois; Concert Overture in D, Faulkes.

Paul Beyer, Wheeling, W. Va.—Mr. Beyer gave his second recital at St. Matthew's church May 22, when he played as follows: "Resurrection Morn," Johnson; Andantino, Lemare; "Jubilate Deo," Silver; "In the Morning," Grieg; Caprice, Kinder; "Jubilate Amen," Kinder; Serenade, Schubert; Nocturnette ("Moonlight"), d'Evy; March and Chorus from "Tannhauser," Wagner.

R. E. Beresford, Sudbury, Ont.—Mr. Beresford gave this program May 21 in Trinity Methodist church, Napanee, Ont.: "Suite Gothique," Boellmann; Berceuse, Neroda; "Salut d'Amour," Elgar; Intermezzo, Mascagni; "Traumerel," Schumann; Andante Religioso, Perrier.

Sunday, May 28, at the First Methodist church, Picton, Ont., he played: March from "El," Costa; Nuptial of Thanksgiving, Booth; "Salut d'Amour," Elgar; "Marche Militaire," Gounod; Intermezzo, Mascagni; Berceuse, Neroda; Andante Religioso, Perrier.

Frederick Walbank, F. R. C. O., Scranton, Pa.—Here are Mr. Walbank's Sunday evening programs in June at the Church of the Good Shepherd.

June 4—March in E flat, Salome; "To a Wild Rose," MacDowell; Scherzo Symphonique, Frysinger; Madrigal, Lemare; "Cortege Nuptiale," Rogers.

June 11—Toccata, Becker; Pastorale, Writting; "Quis Est Homo," Bossini; "Chant Sans Paroles," Tschaiakowsky; Fugue in G minor, Bach.

June 18—March ("Tannhauser"), Wagner; "The Swan," Saint-Saens; Intermezzo, Hollins; Legend, Cadman; Allegro, James.

June 25—Overture ("Stradella"), Flotow; "Chanson Romantique," Pollard; "Jour de Printemps," Kinder; "A Song of Sunshine," Hollins; Fantasia, Hesse.

Haabard Braae.—The organist of Bethany College dedicated a two-manual Moller organ in the Swedish Lutheran church

of Assaria, Kan., May 12. He played this program: "Jubilate Deo," Loret; "Cantilene Nuptiale," Dubois; Prelude, Chopin; Etude for Pedal, de Bricqueville; Album Leaf, Scharwenka; Chorale, Prelude, Bach; Berceuse, Crookes; March, Mendelssohn; Arabesque, Wraggell; Andantino, Lemare; Intermezzo, Callaerts; Postlude, West.

Raymond C. Evans, Reading, Pa.—At the Church of Our Father on June 6 an organ recital and concert was presented by Mr. Evans, organist and choirmaster, and his choir. The organ program consisted of the following: "Cantilene Nuptiale," Dubois; Prayer and Berceuse, Guilmant; Prelude and Fugue in E minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Trio for violin, harp and organ, Meditation, Mietzke.

Robert Andrew Sherrard, Johnstown, Pa.—At his third recital in the First Presbyterian church, given June 15, Mr. Sherrard played: Variation on the Russian National Hymn, Thayer; Reverie in B flat, Orlando A. Mansfield; "The Tamline" (Longfellow) and "Sandalphon" (Longfellow), musical setting by Loomis; "Suite Gothique," Boellmann; Concert Ronde, Hollins; Serenade (by request), Schubert-Lemare; Gavotte from "Mignon," Thomas-Westbrook; Spring Song, Mendelssohn-White; Fantasia on Welsh and Irish Airs, Robert Andrew Sherrard.

Ruth Tandy, Topeka, Kan.—Miss Tandy, a pupil of Miss Mildred Hazelrigg, gave the following program June 5 at the First Christian church: Prelude and Fugue in C minor, Bach; Sonata in A minor, Rheinberger; "Sunset," Lemare; Prayer and Cradle Song, Guilmant; Barcarolle in E minor, Faulkes; Festival March, Kinder.

Bertram T. Wheatley, Austin, Tex.—A program at St. David's church May 23 follows: March in F, Bruce Steane; Offertory on a Melody by Gottschalk, Dunham; Fourth Organ Sonata, Guilmant; Spring Song, Mendelssohn; Overture, "Stradella," Flotow; "Consolation," Mendelssohn; Grand Triumphant Chorus in A, Guilmant.

At a concert given June 5 as a testimonial by Mr. Wheatley for his services to the Scottish Rite bodies of Austin he played: Offertoire in F major, Batiste; "Sunset and Evening Bells," Federlein; Grand Chorus in D major, Guilmant.

Eric Delamarter, Chicago.—Playing at St. Luke's Methodist Church, Duquaque, Iowa, Mr. Delamarter gave this program: "Chant de Printemps," Bonnet; "Elfen," Bonnet; "Poeme Techeque," Bonnet; Un Poco Allegro (E minor Sonata), Bach; Scherzo, Rousseau; "The Bee," Lemare; Chorale in A minor, Cesar Franck; Concert Piece, Horatio Parker; "Ecco Parus," Guilmant; Variations (Gothic Symphony), Widor; Minuet March ("In Miniature"), Delamarter.

Edwin Arthur Kraft, Cleveland.—Mr. Kraft played as follows at the Thompson M. E. church of Wheeling, W.

Va., June 16: Overture to "Tannhäuser," Wagner; "Evening Bells and Cradle Song," Macfarlane; Scherzo, Dethler; "Under the Arbor," Thome; Three Negro Spirituals, Burleigh; "In Springtime," Kinder; Andante Cantabile from Fifth Symphony, Tschalkowsky; Overture to the "Merry Wives of Windsor," Nicolai; "The Last Hope," Gottschalk; "O Day of Penitence," Gounod; "The Magic Harp," Meale; "Kammenol-Ostrow," Rubinstein.

Karl Krueger, Brooklyn.—The organist of St. Ann's-on-the-Heights gave a recital May 25 at Westminster church, Elizabeth, N. J., for the pupils of the Elizabeth schools, under the auspices of Thomas Wilson, supervisor of music. Mr. Krueger's offerings were: "Fiat Lux," Dubois; Romance, Svendsen; Canzone in A minor, Guilmant; Finale from Sonata, Guilmant; Toccatina, Le Froid de Mercaux; Fugue in G minor, Bach; Scherzo, Tschalkowsky; Toccatina from Symphony 5, Widor.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer gave the twenty-seventh public recital June 11 at the cadet chapel of the United States Military Academy, in honor of the alumni. His selections on the large Möller organ were: Variations on chorale, "Mache Dich, Mein Geist, Bereit," Rinck; "Chorus of Angels," Scotson Clark; Toccatina in G, Dubois, and an improvisation.

Sunday Given to Becker's Works.

Rene L. Becker, the composer of the deservedly famous Opus 40 Organ Sonata, has just issued from the publishers several new organ works, including his Opus 1, No. 1, a "Song of the Seraphim," dedicated to T. Scott Buhrman. Mr. Buhrman gave an entire Sunday at the Scotch church in New York to the works of Mr. Becker, including in the program Opus 1, No. 1, and Opus 40.

Though the types made it appear so by the misplacing of a word, it is not a chorus of 5,000 singers who will be "directed by telephone and electric megaphone from a central point" by Henry B. Roney, director of the historical pageant at South Bend in October, but a company of about 1,500 performers and players. A chorus of about 6,000 singers will be conducted by Mr. Roney in the final scenes, when the 1,500 performers will be massed with them in the climax.

George H. Thomas has made a contract with the Austin Company, through Frank Steere, who has been supervising the work of rebuilding the Salt Lake City Tabernacle organ, for the erection of an organ to cost \$4,000 in the new \$40,000 tabernacle in course of erection at Iligby, Id.

NINTH ANNUAL CONVENTION

... of the ...

National Association of Organists

August 1, 2, 3, 4, 1916

... in the ...

Municipal Auditorium SPRINGFIELD - MASS.

RECITALISTS—Clifford Demarest, New York
Percy Chase Miller, Philadelphia
Richard Keys Biggs, Brooklyn
Charles M. Courboin, Syracuse
Edward F. Laubin, Hartford
(Chicago recitalist not yet named)

Ernest Kroeger, of St. Louis, will interpret original compositions.

Lectures by Homer N. Bartlett, Henry S. Fry, George Ashdown Audsley, John Hermann Loud, William D. Armstrong.

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With the 'Movie' Organist

By Wesley Ray Burroughs

NOTE—Beginning this month the following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:
O. S. = Organ Solo copy (three staves).
P = Piano solo copy.
Acc. = Piano Accompaniment part for Orchestra.

Playing with the Orchestra. (Concluded.)

Some of the most beautiful and deservedly popular music, which seems to appeal to all classes, is contained in the well-known grand operas of Verdi, Gounod, Wagner, Donizetti, Rossini and other composers. Even when rendered by a small orchestra and organ the effects are truly magnificent. We think this is due largely to the introduction of the concert organ in moving picture theaters. The richness and beautiful quality of tone of the organ, and again the exquisite and ethereal combinations, many times even though played piano and pianissimo, can be heard above the ensemble of the orchestra, and tend to make our noble instrument more appreciated by the patrons. This cannot fail gradually to raise the standard of theatrical music, so that in time the degrading influence of the cheap clap-trap music will no longer be desired, except possibly by a small minority.

As examples we are giving practical suggestions on Offenbach's "Tales of Hoffmann" and Verdi's "Traviata," both of which fit acceptably many dramatic scenes. In Ascher's book of operatic selections, on the second page there occur thirty-four measures of a G major movement. At intervals there are two measures solo for flute followed by an ensemble pianissimo. As the piano is playing the accompanying chords, no effect is added if the organist plays in the same style, therefore our plan is to use 8-foot strings and clarinet, coupled (with tremolo on) and a legato in the left hand, the right hand playing tremolo chords in thirty-second notes. Two pages farther on we find an allegretto movement in A minor, 2-4 time, with certain embellishments in the treble. The Parsifal bells, harp and 4-foot flute played very staccato make an unusual combination effect. If there is no flute in the orchestra substitute the 8-foot flute for the 4-foot. The tuba and open diapason added to the flutes and woodwind bring out, in the maestoso movements, a grandioso that leaves nothing to be desired. In the familiar Barcarolle, which comes, in this edition, at the close, and sometimes is omitted as being inappropriate for certain pictures, arpeggios on the harp or chrysoglott (p) suggest the gently undulating movement of the water scenes.

Another useful number is the selection from "Traviata" (Verdi). The registration we used will apply to any organ of fair size—on the first sixteen measures vox humana with tremulant, for the next twenty-two flutes, 8-foot, or other soft 8-foot as a supporting accompaniment; at the allegro risoluto (four measures) open, strings and woodwind; on the three measures of andantino use the harp, which is immediately followed by a clarinet solo. On the cello solo which follows this, divide the organ work between soft 8-foot accompaniment and strings played with tremolo. The allegretto risoluto commences with open and flutes and works up to ff, after which the andante needs vox humana, with tremolo, sustained chords (pp) and later a soft accompaniment to the cello solo (or saxophone solo). At the valse begin with flutes, octave coupler, and also coupled to clarinet, and gradually increase to full organ, with full orchestra ff.

MUSICAL SETTING FOR VICTORIEN SARDOU'S FAMOUS PLAY "DIPLOMACY." Famous Players Film. Marie Doro, star.

Reel 1—(1) Beach at Nice. "Souvenir de Nice," by Volpatti (first movement only). (2) "Princess Pat," selection by Herbert, to end of reel.
Reel 2—(3) "Idylle," by Bargiel, until (4) "That Night," "Beaux d'Esprit," by Tompkins, until (5) "I Will Give You

Jewels," Nocturne (D flat) by Chadwick, until (6) "Count Orloff," Russian Suite (second movement), by Gruenwald, to end of reel.

Reel 3—(7) Caprice, "Butterflies," by C. L. Johnson, until (8) Zieka steals photo, "Waltz Amoreuse," by R. Berger, until (9) Gambling hall, Monte Carlo, "A la Mode," by Rosey, until (10) "Her winnings," etc. "At Twilight," by Sellars.

Reel 4—(11) Continue above until (12) Dora and Julian receive parental blessing. "Pizzicato Bluette," by Lack, until (13) Stein works on Zieka's jealousy. "Gavotte Antique," by Seeböck (in mysterious style as Zieka steals plans).
Reel 5—(14) "Chanson Russe," by S. Smith, and (15) Romance, "A Little Story," by Friml, until (16) "That Evening," Nocturne (G), by Rubinstein, to end of reel.

Reel 6—(17) "Reve Charmant," by de Lille, until (18) Next day: Henri's office. Andante con Moto, Fifth Symphony, by Beethoven, until (19) "Baron Stein promised," etc. Andantino, by Chauvet, to the end.

MUSICAL SETTING FOR THE JAPANESE-AMERICAN DRAMA "ALIEN SOULS." Lasky Film. Sessue Hayakawa and Tsuru Aoki, stars.

Reel 1—(1) "In a Lotus Field," (acc.) by Bratton until (2) "But she's rich," "Dragon Fly" (P.) by Nevlin until (3) Mrs. Conway plays piano. "Valse Hesitation, Dreaming" (P.) by Joyce.

Reel 2—(4) Continue Valse until (5) Yuri enters. Meets Sakata and Mrs. C. "Japanese Revery" (P.) by H. N. Bartlett (once) and (6) "Garden of Iram" ("Persian Suite") (O. S.) by Stoughton until (7) "Have you forgotten betrothal in Japan?" "Chon Kina" (acc.) from selection "The Geisha" by Jones until (8) "That was Japan," "Sumurun" (acc.) by Hollander until (9) "At Country Club." One step, "My Sweet Adair" (acc.) by Gilbert until (10) "Cut it out," "Dialogue" (O. S.) by B. O. Klein to end of reel.

Reel 3—(11) Title: "Sakata has interrupted Eve." Repeat "Sumurun" by Hollander (once) and (12) "Salut d'Amour" (acc.) by Elgar (twice) until (13) "Then wait here," "Ky-isses" (acc.) by O'Hare.

Reel 4—(14) Continue above until (15) Yuri alone (Letter). "Cantilene" (O. S.) by Wheelton and (16) "At Sunrise" (P.) by Karg-Elert (once) and (17) Legend (O. S.) by Cadman.

Reel 5—(18) Finish above and play "Serenade Concerto" (acc.) by Bartholomew until (19) "You lie!" "Agitato No. 1" by Lake (acc.) until (20) Yuri comes out. Two songs: "Dawn," and "For Thee" (acc.) by Kate Vannah until (21) "You are free to marry her." Song, "Star of My Soul" (acc.) from the "Geisha" by Jones to end.

MUSICAL SETTING FOR THE DRAMA: "THE LAW DECIDES." Vitagraph Film. Harry Morey, Dorothy Kelly and Bobby Connelly, stars.

Reel 1—(1) "Enchantment, Gavotte" (P.) by Barnard until (2) "If only you wouldn't excuse." Selection from Verdi's "Traviata" (see main article).

Reel 2—(3) Title: "I am sorry." Finish above and play "Unrequited Love" (acc.) by Lincke (once) and (4) Nocturne (E flat) (P.) by Chopin (once) until (5) Telegram, "Lodge," 4.15. "Pizzicato" (Sylvia) (acc.) by Delibes to end of reel. (Last scene: Old man sets clock).

Reel 3—(6) "Love Thoughts Waltz" (P.) by Fryor (use sleigh bells ad lib. on winter scenes) until (7) Phil turns clock back. "At Parting" (P.) by Küssner until (8) "I wouldn't worry." "The Sandman" (P.) by J. C. Alden (dreamily as Bobby falls asleep).

Reel 4—(9) Continue (two scenes only) above number, until (10) Auto on road. "A Tale of Two Hearts" (acc.) by Roberts. (Play page 2 agitato as John tears Bobby from Florence), until (11) "You fixed it, didn't you?" "Sweet Remembrance" (P.) by Bendel until (12) "The anguish of sorrow." "Elegy" (acc.) by Massenet until.

Reel 5—(13) "Daddy must never know." "Serenata" (acc.) by Cajani (twice) and (14) Song: "Non e Ver" (acc.) by Mattel and (15) Song: "One who has yearned alone" (acc.) by Tschalkowsky (twice).

Reel 6—(16) Continue above until (17) On eve of wedding. Song: "I Love Thee" (acc.) by Grieg until (18) "Daddy doesn't love Mamma." "At dawning, I love you" (P.) by Cadman until (19) "You can have this one." Song: "If only You Were Mine." ("Singing Girl") by Herbert (once), (20) "At Evening" (O. S.) by R. Kinder.

Reel 7—(21) Continue above until (22) "Then she is not alone." "Visions" (acc.) by Tschalkowsky (twice) until (23) "It is my Punishment." Song: "Sweet Thoughts of Home" (from "Love's Lottery") (chorus twice) to end.

MUSICAL SETTING FOR THE ENGLISH COLONIAL DRAMA "DAVID GARRICK." Pallas Film. Dustin Farnum, star.

(The period is 1742. Place, London. Scenes: Drury Lane Theater, and home of Simon Ingot, and village tavern.)

Reel 1—(1) Waltz, "Romeo and Juliet" (acc.) by Gounod until (2) Stage. Garrick plays Romeo (balcony scene). Duet (balcony scene) from "Romeo and Juliet" (acc.) by Gounod until (3) Simon Ingot. Selection "Lady Teazle" (acc.) by Sloane to end of reel.

Reel 2—(4) Title: "Earth must have swallowed her." Ballet No. 1 (acc.) "Romeo and Juliet," by Gounod until (5) "I'll settle this actor." "Lords and Ladies" (P.) by Salzer (twice) and (6) "Démouille Chie" (acc.) by P. Fletcher (once) to end of reel.

Reel 3—(7) Title: "Simon gives party." "Minuet a la Pompadour" (O. S.) by S.

Clark (twice) until (8) "The husband father had chosen." "Ancient Court Whispers" (acc.) by L. Mehden until (9) "A's! Poor Yorick!" Selection: "Dolly Dollars" (acc.) by Edwards, to end of reel.

Reel 4—(10) David alone. "Chant sans Paroles" (acc.) by Friml until (11) Following eve. Mazurka in B minor (P.) by Meyer-Helmund until (12) "Tomorrow he fights Berriek." "Album Leaf" (P.) by Wagner (twice) to end of reel.

Reel 5—(13) Mad finds letter. "La A' Dieu" (acc.) by Favarger (twice) until (14) "You must return." Song: "Land of Long Ago" (acc.) (twice) to end.

Hints on Features Released During the Last Month.

"A MILLION A MINUTE." Metro Film, Francis X. Bushman and Beverly Bayne, stars.

Reel 1—(Organ) "Cantique d'Amour" (O. S.) by Strang, with a short improvised Oriental dance inserted as native dances around campfire. "At Sunrise" (acc.) Bratton and Beaucaire Waltzes (acc.) by Ascher.

Reel 2—Continue waltzes. "Autumn Leaves" (P.) by Stoughton and Selection (acc.) "Princess Chic," by Edwards (Orchestra begins here). "Serenade d'Amour" (acc.) by Blons. "Bonne Maman" (acc.) by Gillet.

Reel 3—"Dawn of Love" (acc.) by Bendix. "Springtime Waltz" (P.) by Rolfé. (Organ plays from waltz to end). At title: "Deserted Chateau." "Meditation" (acc.) by Durum.

Reel 4—Continue. "Meditation, agitato at struggle and shot; then 'Un peu d'Amour' (Song) twice to end.
"BLAZING LOVE," a six-reel Fox film with Virginia Pearson in the leading role, gives an excellent opportunity for the organist to play fine music, especially on Reels 5 and 6. We used the following:

Reel 1—"Supplication" (O. S.) by Fry-singer; Wedding March by Mendelssohn; "L'Affinite" Waltz (acc.) by Roberts, and "Autumn Sketch" (O. S.) by Brewer.

Reel 2—Nocturne (P.) by Gutman, Agitato, "Bo-Peep" and "Floretta" (acc.) from Selection "Babes in Toyland," by Herbert, and Serenade (O. S.) by Miller.

Reel 3—"Delicia" (acc.) by Frantzen. Andantino (O. S.) by Wetton. "Cantique d'Amour" (O. S.) by Wendt. At title: "A year later," a good concert waltz.

Reel 4—Continue waltz and "Congratulations" (P.) gavotte by Eggeling, and "Serenata" (acc.) by Moszkowski.

Reel 5—"Autumn Leaves" (P.) by Stoughton, Prelude to "Cyrano" (acc.) by Danrosch and "The Swan" (acc.) by Saint-Saens.

Reel 6—Continue "Swan," "Solitude" (O. S.) by Godard, and "My Heart at Thy Sweet Voice" (acc.) by Saint-Saens to the end.

Answers to Correspondents.

T. C. Kansas City, Mo.—We certainly believe that the organ should be featured

equally with the orchestra in theatrical picture work. We have found that either played too long becomes monotonous, while dividing the work as suggested in our department in the May issue will give welcome relief from this objection that many express. When the organ takes up the picture after a session of orchestra music, the change is refreshing. Also why not at the "light-up" at the beginning of each show divide the time between the two, and whichever one plays the second number, let the other start the feature. In regard to suitable music for orchestra see answer to F. S. D. in this issue.

F. S. D., Jamestown, N. Y.—You will note that beginning with this issue we have adopted abbreviations showing whether the selections given in the musical settings and hints are played from piano solo copy, organ solo (3 staves) or the orchestral piano accompaniment. As to what reels the organ takes depends on what is on the screen at 2:30 and 8 p. m. (see May article), but as a general rule orchestra and organ play reel 1; organ plays reel 2 and part of third; rest of third and all of fourth orchestra has alone, and both play fifth. In case of six reels organ plays fifth alone, and both play sixth together.

In regard to what music to purchase suitable for organ and orchestra to play together, most of the titles given under the abbreviation "Acc." have proved to be practical and useful. For operative numbers see main article this month.

W. S. T., New York.—We have prepared a setting of the drama you mention as the basis of a special article which will appear next month.

F. E. G.—Port Chester, N. Y.—One of the particular kind of films of which you ask for a setting we are playing now, and we plan to include it next month if space will allow.

S. R. M., Philadelphia, Pa.—See answer to F. S. D. We shall be pleased to answer your other questions in a personal letter.

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

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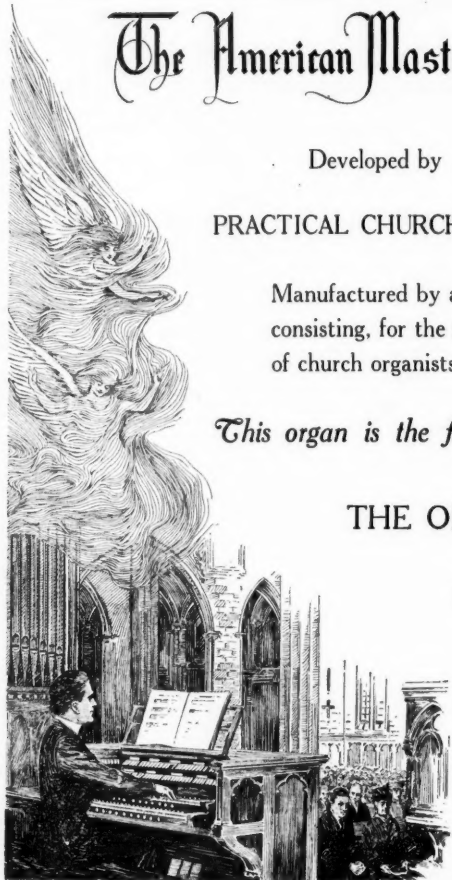
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TRUETTE PUPILS ARE HEARD**Excellent Performance by Organists in Jordan Hall, Boston.**

Pupils of Everett E. Truette of Boston, who include a number of the organists of prominent churches of the Hub, gave a recital in Jordan Hall on the evening of June 7 on the large Hutchings organ in that building. As usual, an excellent performance was given, with the finish common to pupils of the distinguished teacher. The complete program was as follows:

Sonata in D minor (First Movement) (Johann Gottlob Töpfer), E. Rupert Sircom (Organist, First Congregational church, Malden).

"Fiat Lux" (Dubois), Mrs. Blanche T. Brock (Organist and Choirmaster, Harvard church, Dorchester).

Sonata in G minor (First Move-

ment) (Gustav Merkel), Miss Gertrude Ensign.

Sonata in D minor (First Movement) (Guilmant), Miss Louise A. Cupler (Organist and Choirmaster, West Medford Congregational church).

Toccata in E (Homer N. Bartlett), Miss Ida Louise Treadwell (Organist and Choirmaster, Wellesley Hills Congregational church).

Berceuse (Guilmant), Miss Myrtle E. Middleton.

Toccata in D (Ralph Kinder), Miss Ella Leona Gale, A. A. G. O. (Organist, First Congregational church, Lowell).

Sonata in A minor (First Movement) (George E. Whiting), Mrs. Mabel Winslow Bennett (Organist and Choirmaster, Melrose Congregational church).

Prelude and Fugue on B-A-C-H (Liszt), Joseph K. Dustin, A. A. G. O. (Organist and Choirmaster, Independent Christian church, Gloucester).

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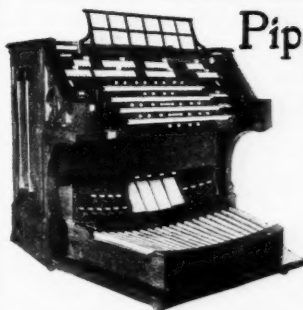
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NEW FACTOR IN ORGAN PLAYING

By Godfrey Buhrman

Owing to questions of "touch" in organ playing serious thought has been given from time to time to the subject of depth of depression of manual and pedal keys. Though serious discussions of any subject are quite likely to result in some good or other, yet has this particular question been settled in any manner conducive to a more efficient, a more artistic "touch" in organ playing?

Touch for the violinist means good or bad playing. To him it is a very important thing just how his fingers shall fret the strings, for thereon depends almost all that he shall ever hope to attain. And yet at that, touch to him is a very elusive creature. He has more to do than to put down and lift the fingers; which in turn only reduces his responsibility to elementary touch—the mere act of putting down and lifting the fingers.

To the pianist, also, touch is a very important matter. To him it means tone, for his tone is good or bad according as his touch is good or bad. And yet elementary touch (the mere putting down and lifting of the fingers) in the compound movements we technically style "touch" matters far less than several other component acts connected therewith. Chronometrically depressing and releasing the keys would produce for him anything other than pleasing tone! Mechanical players witness the difference.

To the vocalist touch is still another matter. And though it be true that touch (or attack, if you prefer) is a very fundamental essence of good singing, yet, considered from our viewpoint, elementary touch enters hardly at all into the question of real tone production for singers.

It remains for the organ, above all solo instruments, to embody the acme of exactness and the pinnacle of significance for acute elementary "touch." A moment's reflection will prove this truth in perhaps startling proportions. Among all solo instruments the organ stands supreme in its demands for a touch that for refinements of precision, surpasses all others in executive art.

Hence this question of depression of manual keys has been discussed amiss. But to say that the depth be unalterably fixed at three-eighths or seven-sixteenths of an inch is getting dangerously near trouble, or at least inefficiency. When matters of such personal nature as one's touch are at stake, we do not better go slowly in propounding rigid limitations? There is nothing against it and, indeed, it is very often done, to have the depth of depression adjustable to the extent of a quarter inch or so; and in this practice we find the path of least resistance.

But our purpose here is not further to discuss this important question, but rather to draw attention away from it (for really it is not the factor of prime magnitude) and toward that which is actually the vital point at issue. However, the question of depression depth is not so simple as we sometimes regard it, the entrance of the black keys complicating the whole question to a degree that renders proper attention in a short discussion impossible. Nevertheless we would rather draw the attention to that other matter, the one which a body of professional organists liberally discussed, and then finally dropped with this note: "Referred back to the committee for further consideration." We refer to the "point of speech," and herein lurks the physical and very real wolf of the troubling question of touch.

Suppose we operate two keys of the same manual by micrometers and then, first having put down one its full depth, reverse the process, operating each key micrometrically at the same speed. The result is a sure blur. Each key will be in central position at the same moment, and therefore each key will be speaking at the same time! But, supposing our point of speech to be at two-thirds or three-quarters depression; then the result will be an interval of complete silence when neither key is active. The only way to produce the correct result is to have the keys speak at a point near one-half depression, with the further specification that the key shall speak when (say) 49 per cent depressed, and shall cease speaking when 49 per cent raised (or 51 per cent depressed). In this way, and in this way only, will the micrometer test produce satisfaction.

Some have contended that such a test is not true to the physical operation of keys by a player's fingers. We fail to see how that can be possible, for surely the impulses which operate unconsciously the fingers of a player know no distinction in the "relay room" of the brain between a motion for depression and one for release. The impulse that depresses the key starts and acts and ends in precisely the same manner and precision as that which releases it. Nature knows no law to the contrary. The impulses to release one key and strike the next are simultaneous, not consecutive. Especially must we concede this point when we consider the unthinkable chronometric refinements of touch which would be demanded of an organist with ten fingers and two feet were it otherwise.

Beyond this we must still advance one point, and we reach our goal—the adjustable point of speech. Herein we see possibilities for the artist that to him now are impossibilities. Organs differ, actions differ, distances between console

and wind-chests differ, and auditoriums differ in matters of resonance; but all join hands in pointing straight toward the one goal of adjustable point of speech. We dare not say it is impossible to the builder, for of a certainty it is easily possible. We dare not say it is impracticable to the player, for to human hands nothing reasonable can be said to be impracticable.

What would adjustable point of speech not do for organs weighted down with an impossible load of echo? What would it not do for organists at present encumbered with organs of tracker action today, pneumatic (and rheumatic) action tomorrow, and electric action the third day? Or for men today in charge of organs with attached consoles, tomorrow with organs of detached consoles, and the third day with the movables? Do these things make no differences with the art of organ playing? Is touch only a traditional myth?

What is "touch" to the organist anyway, if it be not the exact gauging of this simplified elementary touch to such precision that one key shall take its point of speech immediately as the other leaves it? Neither before, for that would be a blur; nor after, for then it would be an unbearable staccato; but exactly at! This is the problem. With our perfected modern action (which is far superior for the demands of modern organ music than any tracker action yet produced) almost the entire matter of touch hinges on this one point. If, then, this point is so important to touch, and if touch has the value we usually associate with it, why not take this one positive step in that direction? We do not plead that adjustable point of speech could ever be a panacea for echo, for slow speech and slower organists, and for all other organic ailments; but we do claim for it the weight of reason, practicability, advisability and desirability to the point of urgent need. Who knows but that this adjustability would work wonders for the semi-professional whose touch is already good enough to please the multitude but bad enough to tease the critically inclined? And who can prophesy what it might not do for even the artist in this his hey-day of peculiar achievement?

DEDICATION IN HANOVER, PA.

Three-Manual and Echo Möller Organ Played by Gatty Sellars.

The consecration of the organ in St. Mathew's Lutheran Church, Hanover, Pa., took place at a service held June 4. Gatty Sellars, the English organist, who gave the opening recitals, rendered several selections on the large instrument. He also presided at the organ during the service.

This organ of three manuals and echo, has thirty-six speaking stops, as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Gross Flöte, 8 ft.
4. Melodia, 8 ft.
5. Erzähler, 8 ft.
6. Viol d'Amour, 8 ft.
7. Flute d'Amour, 4 ft.
8. Octave, 4 ft.
9. Tuba, 8 ft.

SWELL ORGAN.

10. Bourdon, 16 ft.
11. Open Diapason, 8 ft.
12. Gedect, 8 ft.
13. Viol d'Orchestre, 8 ft.
14. Viole Celeste, 8 ft.
15. Aeoline, 8 ft.
16. Flute Harmonique, 4 ft.
17. Cornopean, 8 ft.
18. Oboe, 8 ft.

CHOIR ORGAN.

19. English Open Diapason, 8 ft.
20. Concert Flute, 8 ft.
21. Dulciana, 8 ft.
22. Erzähler (from Great), 8 ft.
23. Flauto Traverso, 4 ft.
24. Piccolo Harmonique, 2 ft.
25. Clarinet, 8 ft.

ECHO ORGAN.

- (Electric Action, played from great manual.)
26. Viole d'Amour, 8 ft.
27. Viola Maris, 8 ft.
28. Echo Flute, 8 ft.
29. Fern Flöte, 4 ft.
30. Vox Humana, 8 ft.

PEDAL ORGAN.

31. Open Diapason, 16 ft.
32. Bourdon, 16 ft.
33. Violone (from No. 1), 16 ft.
34. Lieblich Gedect (from No. 10), 16 ft.
35. Violoncello (from No. 3), 8 ft.
36. Octave (from No. 3), 8 ft.

The action is Möller's patent electric and the console is detached.

Alfred G. Hubach's New Work.

Alfred G. Hubach, the Kansas City pianist and organist, has accepted the position of organist and choirmaster of the First Methodist church of Independence, Kan. He will also direct the community chorus—the Independence Choral Society.

ORGAN IN THREE SECTIONS

Pilcher Divided Two-Manual With Echo in Johnstown Church.

Henry Pilcher's Sons have finished a divided two-manual organ with echo in the Moxham Lutheran church of Johnstown, Pa., and its installation has been completed by Edward C. Haury. The specifications are as follows:

GREAT ORGAN.

- Open Diapason, 8 ft.
- Dulciana, 8 ft.
- Violin Diapason, 8 ft.
- Gross Flöte, 8 ft.
- Concert Flute, 8 ft.
- Flute Harmonique, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Aeoline, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Stopped Diapason, 8 ft.
- Chimney Flute, 4 ft.
- Open Diapason, 8 ft.
- Oboe, 8 ft.

ECHO ORGAN.

- Viol d'Amour, 8 ft.
- Chimney Flute, 8 ft.
- Flute d'Amour, 4 ft.
- Vox Humana, 8 ft.

PEDAL ORGAN.

- Sub Bass, 16 ft.
- Bourdon, 16 ft.
- Flute, 8 ft.

The swell and great organs are placed on opposite sides of the choir platform. The echo is placed at the back of the church over the gallery. The console is reversed and placed between the swell and the great. All stops except the pedals and the great open diapason are enclosed in swell boxes. Pilcher patented universal wind chests are used and the action is electro-pneumatic. An Orgoblo supplies the wind.

RECITAL BEFORE TEACHERS

Charles M. Courboin Plays for New York State Body at Syracuse.

Playing before the convention of the New York State Music Teachers' Association in the First Baptist church of Syracuse Tuesday afternoon, June 20, Charles M. Courboin gave the Concerto, Op. 7, No. 14, Handel; Andante from Sonata No. 1, B flat major, Maily; Allegretto, De Boeck; Toccata and Fugue, D minor, Bach; "Abendlied," Schumann; Pastoral, Widor; "Pierce Heroique," Cesar Franck.

Mr. Courboin has accepted an invitation from the National Association of Organists to give a recital at its national convention in Springfield, Mass., the first week in August.

On June 28 Mr. Courboin gave a recital at the First Baptist church in Norwich, dedicating the Felgemaker instrument just completed in that church. Mr. Courboin's offerings were: Handel's Concerto in D minor; Maily's Andante from First Sonata; Allegretto, De Boeck; Andante Cantabile from Widor's Fourth Symphony; Toccata and Fugue in D minor, Bach; Invocation, Maily; Allegretto, Guilman; "Dance of the Fairy," from the "Nutcracker Suite," Tchaikowsky; March from "Tannhäuser," Wagner.

MR. YOUNG'S 121ST RECITAL

Philadelphia Plays at Inaugural of Midmer Organ in Flatbush.

The inaugural recital on the Midmer organ in the Wells Memorial Presbyterian church of Flatbush, L. I., was given May 24 by William C. Young, organist of the Central North Broad Street Presbyterian church of Philadelphia, assisted by Philadelphia's well-known contralto soloist, Laura Kaufman Gerhard. This was Mr. Young's 121st organ recital. The organ program was: "Cortege Nuptial," Rogers; Berceuse, Dickinson; Offertoire, F minor, Batiste; "Will o' the Wisp," Nevin; Gavotte, Handel; "Snowflakes" (arranged by W. C. Young), Hofman; "Chant Seraphique," Frysinger; "Marche Militaire," Gounod.

SALT LAKE CITY ORGAN, ENLARGED, REOPENED

MUCH ADMIRATION AROUSED

John J. McClellan Plays the Newly Rebuilt Instrument, Work of the Austin Company, in Mormon Tabernacle.

The great rebuilt and enlarged instrument, one of the leading organs of the world, was given its formal opening at the Mormon Tabernacle at Salt Lake City May 12. A brilliant audience assembled in honor of the occasion and those who beheld the reconstructed organ for the first time were lost in admiration, not only of the superb dimensions of the instrument, which now fills the west end of the vast auditorium, but of its tremendous volume of tone, its delicacy, its rare combinations, its chime effects and especially the echo organ heard at the other extreme end of the building. The Diapason has published the specification of the organ, over which John J. McClellan presides and which the Austin Company rebuilt.

The following is quoted from the Deseret News:

"The Deseret News has already printed exhaustive and technical accounts of the reconstructed instrument. It now only remains to be said that under the master hands of Professor J. J. McClellan last evening it stood revealed as the perfection in organ building, the last word in modern musical equipment. Professor McClellan chose a rare program for the opening. It began with the grand fantasia on the letters of Bach's name, written by the immortal Liszt, and it gave a fine idea of the effects in tonal grandeur of which the instrument is capable. The selection from Mascagni's 'Cavalleria Rusticana,' always exquisite, was given a new golden richness by the chimes, and this number was tremendously applauded. In the Bach Toccata and Fugue in D minor ponderous effects aided by admirable execution were again shown to the full, while the Callaerts Intermezzo, MacDowell's 'Wild Rose' and 'Annie Laurie' held the breathless attention of the audience by their beautiful portrayal. The 'Annie Laurie' melody arranged by the professor himself was always a gem, but with the added combinations made possible by the new instrument, it became to the last degree exquisite.

"The program announced positively no encores, but the enthusiasm of the audience over Professor McClellan's solos, and several of the vocal numbers, demolished the rule, and for a response the professor gave another offering of his own in which he showed us still another of the rich varieties of which the instrument evidently has an endless profusion. It was a night of triumph for Professor McClellan, and one he doubtless will long treasure in his memory."

Thomas Stokes' Annual Recital.

Thomas Stokes gave his annual recital in the First Reformed church at Little Falls, N. J., on the evening of June 8. The church was crowded to receive Mr. Stokes and his assisting soloist, Mrs. Marguerite Ringo, soprano of the Mount Morris Baptist church, New York City. This is the third season that Mr. Stokes has appeared in Little Falls. He has been heard in all parts of the state this season, as accompanist to well-known singers. The organ program rendered was: Prelude and Fugue in A minor, Bach; "Humoreske," Dvorak; Minuet in G, Beethoven; Offertoire, Dino Sincero; March from "Athalie," Mendelssohn; Minuet in D, Mozart; "Hallelujah Chorus," Handel.

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Denver, Colo.



BY HAROLD V. MILLIGAN.

"Tonal Functions," by Dirk Haagsmans, published by J. Fischer & Bro., New York.

Of the making of books on harmony there is no end, and (never having written one ourselves) we do not see why there should be; the last word on that subject will probably never be said until Gabriel's trumpet supplies the ultimate resolution of all discords and brings the whole subject to an unalterably complete cadence. Mr. Haagsmans, the author of the present work, is a follower of Dr. Hugo Riemann, whose "Manual of Harmony," the third edition of which was published in Germany in 1898, approached the subject from a new angle, doing away entirely with the "thorough-bass" or "figured bass" method. This revolutionary idea was first advanced by Dr. Riemann in 1880, and has been (as its author anticipated) slow in making headway, for a number of reasons.

"Tonal Functions" (a phrase invented by Dr. Riemann) is an effort by Mr. Haagsmans to present the Riemann theories, with a few modifications, in as simple a form as possible. To quote his own argument in favor of the new method, "Every musician must readily admit that any manual of harmony in which the thorough-bass method is used as the vehicle for the instruction of harmony contains little music and almost nothing but a very large number of inexpressible dry rules and laws, and, figuratively speaking, an endless array of arithmetical problems. * * * A musically gifted student, feeling the lack of real music in this book, will find the study very dry and dull beyond all description—next to nothing is left him for individuality or for any musical creation of his own." Let him who has any recollection of his student days deny it if he can!

According to the new method, the student is allowed to create and exercise his own individuality throughout, making of the study of harmony an art, while the thorough-bass method makes of it a science. We recommend the perusal of "Tonal Functions" to all interested in the subject whose backs are not so over-thatched with moss but that they are still capable of moving on a few more steps up the rocky road to Parnassus.

"EIGHT RESPONSES FOR USE AFTER PRAYER," by Louis R. Dressler; published by Oliver Ditson Company.

The choral response after prayer has become an established custom in most American churches. Mr. Dressler has written these brief interludes with much taste and skill, each one being an expressive and smoothly-written passage of eight bars (except one which is sixteen bars) for four voices unaccompanied.

"THE SWAN," by Charles Albert Stebbins; published by G. Schirmer, New York.

Of most composers it must be said that they write too much instead of too little; a liberal use of the blue pencil would improve the output of the great majority, for self-criticism is not a widely prevalent virtue. Mr. Stebbins does not belong to the majority; this is only the fourth composition of his that we know, covering a period of about a decade, and yet each one of the four contains evidences of both imagination and originality to an unusual degree. Just what is the reason for this extraordinary reticence of Mr. Stebbins we do not know. His "In Summer" has been since its publication several years ago one of the best pieces of contemporary American organ literature; "At Twilight," while not so strikingly original, is a lovely melody, beautifully worked out, while the "Festival Piece," dating back to 1905, is a fine example of the use in serious music of the syncopated rhythm commonly known as "rag-time."

"The Swan," with its melting dissonances, is somewhat in the manner of Grieg, or perhaps MacDowell. The first

few bars demand an ethereal string tone, the music becoming more robust as it progresses; the second theme is developed to a full organ climax, while the return of the original theme brings the piece to an end in the lower registers of the same string tone as the beginning.

Mr. Stebbins' touch is distinctly individual and this piece, like its predecessors, is of a superior texture. A talent as marked as that of this composer is worthy of a wider recognition; the list of his compositions grows only too slowly, but we may console ourselves with the reflection that it is always true that a few real evidences of true musical expression will always survive the avalanche of uninspired mediocrity.

"LIGHTEN OUR DARKNESS," by Harvey B. Gaul; published by G. Schirmer, New York.

"WHAT CHRIST SAID," by Peter Christian Lutkin.

"PRAISE THE LORD, O MY SOUL," by Gretchaninoff.

"THE OFFICE FOR THE HOLY COMMUNION," by W. H. Gehrken.

"MAGNIFICAT AND NUNC DIMITTIS" in D, by John W. Worth.

"STRONG SON OF GOD," by George A. Burdett.

Published by the H. W. Gray Company, New York.

Several notable examples of fine choral writing come to our desk this month. Harvey B. Gaul's "Lighten Our Darkness" is one of them. It is described as "a collect for aid against perils," and is for four mixed voices, to be sung without accompaniment. It is not elaborate; in fact is quite simple, but possesses a sincerity and strength that immediately distinguish it from the uncounted multitude of the commonplace, and cause it to be numbered among the real and abiding musical expressions of the aspiration of the human spirit. It possesses both dignity and beauty to a degree that may be called "classic," and is an example of what can be accomplished through the skillful manipulation of four-part harmony, producing a maximum of result with a minimum of means.

Dr. Lutkin's "What Christ Said" is an anthem unusual in more than its title. The poem is by George MacDonald and the composer has made of it one of those "dialogue" anthems, of which the most familiar example is Chadwick's "Art Thou Weary?" In this case, too, the dialogue is between the baritone soloist and the chorus. The change from minor to major is especially effective and a splendid climax is achieved. The anthem calls for a chorus, being unadaptable for quartet, and it may be sung either with or without organ accompaniment.

Meanwhile the Russian invasion goes on. Gretchaninoff's "Praise the Lord, O My Soul," from his vesper service, Op. 59, is the latest offering from the music of the Greek church. The music has been selected from the Russian Liturgy by Kurt Schindler, and the words, chiefly from the 144th Psalm, have been adjusted to the music by Charles Winfred Douglas. It is one of the most beautiful examples of Russian church music and should be tremendously effective when well sung, although it will take a chorus of considerable skill to do justice to it. In outline it is built up from a theme which appears against a double organ-point in various ascending tonalities, until it reaches a superb climax at the octave above the starting point, after which there is a "Gloria" for two choirs of eight parts each, singing antiphonally. The harmony is of a richness that makes much of our occidental music sound pale and anaemic by comparison. The composition is of a character to be recommended not only to choir masters, but to directors of choral societies as well.

John W. Worth's Magnificat in D, George A. Burdett's "Strong Son of God" and the Communion Service of Gehrken are all good examples of present-day church music. The harmonic texture of this music is growing more and more varied and free, following the tendency of modern music in general, without losing the churchly character. Compare these anthems, for instance, or those of a writer like T. Tertius Noble, with the literature of the Stainer-Sullivan-Barnby period, and you will find freer and more frequent modulation, a much more liberal use of secondary seventh chords and, in the counterpoint, a stronger insistence on passing discords. Just what effect the introduction of the Russian church music will have upon composers it is difficult to say, but works like the Gretchaninoff "Praise the Lord" will not be passed without notice by thoughtful and sincere writers and will contribute their influence toward a wider horizon and a richer vocabulary.

"JACOB'S DREAM," for violin, violoncello, harp and organ, by Paul Held; published by the H. W. Gray Company.

Organists using small orchestras and combinations of instruments in their church services find little music ready-made for their purpose and are compelled

for the most part to make their own adaptations and arrangements. This piece has the advantage of having been written expressly for the combination of instruments enumerated, and hence the various elements are idiomatic to their particular instruments. The introduction is given to the harp and organ, the latter in high, sustained harmonies, after which the 'cello and later the violin sing the principal melody, a first cousin to the main theme of Braga's "Serenade." The music is well worked out and interesting and is to be recommended to organists who make use of harp and strings in addition to the organ.

"BENEDICTION," by L. G. Chaffin.

"MAGNIFICAT AND NUNC DIMITTIS," by Le Roy M. Rile.

"UNTO THEE I LIFT UP MINE EYES," by LeRoy M. Rile.

"I WILL GREATLY REJOICE," by James H. Rogers.

"THE PATH OF THE JUST," by James H. Rogers.

"NOW THE DAY IS OVER," by Patty Stair.

Published by Huntzinger & Dilworth, New York.

The new publishing house of Huntzinger & Dilworth now makes its entrance in the field of church music and the first anthems issued may be regarded as an auspicious beginning, indicating bright prospects for success and influence in the new field. May good fortune attend them! The anthems in this initial output are from experienced and skillful craftsmen and represent considerable variety of expression. James H. Rogers can always be depended upon for usable and singable anthems; he is becoming more and more a national institution. His "I Will Greatly Rejoice" is a bright, easy chorus anthem with bass solo, while "The Path of the Just" is quiet and expressive. Mr. Rile's "Magnificat and Nunc Dimittis" and "Unto Thee I Lift Up Mine Eyes" are more elaborate, while Lucien Chaffin's "Benediction" is of the type aptly described as "hymn-anthem." Patty Stair's "Now the Day Is Over" is for three-part women's or children's chorus; the others are for four-part mixed voices.

"EPILOGUE," published by Theodore Presser Company, Philadelphia.

"RESIGNATION," published by Augener, Ltd., London.

"PAEAN HEROIQUE," published by the John Church Company, New York.

By Roland Diggle.

Mr. Diggle's music in its diatonic tunefulness is a frank appeal to the present moment and to popular favor and makes no undue strain on the intellect or the imagination; however, he writes with skill and saves his work from commonplaceness by adroit bits of melodic counterpoint. These pieces are technically not difficult and can be well adapted to two-manual organs.

"SUFFER LITTLE CHILDREN," sacred song by Theodore Heinroth, Jr., published by the H. W. Gray Company.

Mr. Heinroth, who is a brother of Charles Heinroth, the organist, comes of a musical family and his training and accomplishments as a musician are of a considerable variety, so that we may expect from him the skill and good taste to be obtained from living in what is called "a musical atmosphere." As far as we know, this is his first appearance as a composer, although there are no evidences in the work itself of inexperience or immaturity. The song is devotional in spirit and eminently singable; it is introduced by a brief recitative passage, followed by a beautiful cantabile melody; the middle section is allegro and agitato, affording a strong contrast. It is published for high voice.

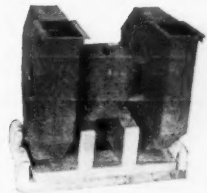
"THE RIPPLING BROOK," Toccatina in D, by James R. Gillette, published by the White-Smith Music Publishing Company, New York.

A sprightly little piece, bright and melodious, not difficult to play and adaptable to small organs; it is constructed on the usual toccata lines, but as its title indicates, is of smaller calibre than most compositions of this type.

"VISIONS," by J. P. Ludebuehl, published by White-Smith Music Company, New York.

Mr. Ludebuehl's material is not very promising, but he is able to make an interesting composition out of it by his treatment of it; his second theme is an excursion into the "whole-tone scale." Beginning with a soft combination on the swell, he soon calls for full organ, later returning to the original effect and closing pianissimo.

Roy Shrewsbury of Redlands, Cal., has been chosen musical director of Phillips Academy, Exeter, N. H., his work beginning next September. Mr. Shrewsbury during the season just closed has been a student in the organ school of the New England Conservatory of Music, Boston. He has likewise served as organist of the Congregational Church at Concord, Mass.



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Director of the Aeolian Choir of Brooklyn

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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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Payment for subscriptions may be made in coin, stamps, money order or draft on New York or Chicago. If checks on local banks not in reserve cities are sent 10 cents must be added for exchange.

CHICAGO, JULY 1, 1916.

WELL-PLACED HONORS.

In the honors paid to Charles E. Clemens of Cleveland and John Hyatt Brewer of Brooklyn by two great institutions of learning at the commencement just past The Diapason takes great satisfaction, for thereby is shown not only that an organist sometimes receives academic awards, but that our colleges recognize personal worth combined with scholarship. Dr. Brewer and Dr. Clemens are men who adorn their professions. Their records are of such length and distinction that they will go down in American musical history.

Not the least encouraging feature of the conferring of these degrees is the fact that organ performers, unlike prophets, are sometimes not without honor even in their own bailiwicks. Dr. Clemens is selected for a doctorate by Western Reserve University in Cleveland, where his influence as a teacher and a brilliant performer are of many years' standing. Dr. Brewer is made a subject of distinction by New York University, within the great city where he has so long played in one church on the Long Island side.

GAIN SHOWN BY CENSUS

In a period of five years the number of organs produced was nearly doubled in the United States. This interesting fact is revealed in a preliminary statement of the results of the 1914 census of manufacture of musical instruments, issued by Sam L. Rogers, director of the Bureau of the Census at Washington. In 1914 pipe organs to the number of 2,273 were built, compared with 1,224 in 1909, an increase of 85.7 per cent. The value of the 1914 output was \$4,660,301, against a valuation of \$2,713,887 for the 1909 production. In the same period the number of pianos made showed a reduction of more than 10 per cent. Organ construction shows the greatest gain of any branch of the musical instrument industry except the manufacture of piano-player attachments.

These figures are hardly a surprise to those who have watched the growth in the organ field, but they show the present trend and the chances for the organ builder and the organist alike in this day and generation.

Hinners Catalogue Informative.

The new catalogue of the Hinners Organ Company has just been received by The Diapason and is a work of art. At the same time it is filled with information for the intending purchaser such as few catalogues give. A very excellent feature is a dictionary of organ stops, describing each one briefly and accurately. This dictionary covers four pages.

FOUR-MANUAL AT NORFOLK

Specification of Big Austin Organ Which J. J. Miller Plays.

Following is the scheme of stops of the four-manual organ in the restored edifice of Christ Church at Norfolk, Va., built by the Austin Company and opened by J. J. Miller, A. G. O., the organist of Christ Church, on May 16, as noted in the June issue of The Diapason:

PEDAL ORGAN.
Resultant Bass, 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
Lieblich Gedeckt, 16 ft.
Bourdon, 16 ft.
Gross Flute, 8 ft.
Flauto Dolce, 8 ft.
Violoncello, 8 ft.
Trombone, 16 ft.
Tuba Profunda, 16 ft.
Tuba, 8 ft.
Fagotto, 16 ft.

NORTH CHANCEL—GREAT ORGAN.
Major Diapason, 16 ft.
Principal Diapason, 8 ft.
Gross Flute, 8 ft.
Small Diapason, 8 ft.
Claribel Flute, 8 ft.
Viole d'Amour, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Trumpet, 4 ft.

SOUTH CHANCEL—SWELL ORGAN.
Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Vox Seraphique (Nitsua), 8 ft.
Echo Salicional, 8 ft.
Rohr Flute, 8 ft.
Flauto Traverso, 4 ft.
Contra Fagotto, 16 ft.
Oboe, 8 ft.
Cornopean, 8 ft.

NORTH CHANCEL—CHOIR ORGAN.
Dulciana, 8 ft.
Vox Angelica, 8 ft.
Concert Flute, 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.

Tower Organ.
SOLO ORGAN.

Flauto Major, 8 ft.
Gross Gamba, 8 ft.
Orchestral Oboe, 8 ft.
Saxophone, 8 ft.
Tuba Profunda, 16 ft.
Harmonic Tuba, 8 ft.
Harmonic Clarion, 4 ft.

ECHO ORGAN.
Flauto Dolce, 8 ft.
Unda Maris, 8 ft.
Vox Humana, 8 ft.
Chimes, 20 notes.
Tremulant.

KINDER IS HEARD BY 5,000.

Philadelphia Organist Applauded at Ann Arbor May Festival.

Ralph Kinder played to 5,000 people and received an ovation from his audience at the May festival in Ann Arbor, Mich., at which he gave the fifth concert. The Philadelphia organist played in the Hill Auditorium of the University of Michigan, May 20. His Bach number received most enthusiastic applause, as did three of his own latest compositions.

Mr. Kinder's complete program was: Concert Overture in C minor, H. A. Fricker; Berceuse, Guilman; Fugue a la Gigue, Bach; Religious Melody and Variations (from the Sonata in A minor), G. E. Whiting; "Burlasca e Melodia," R. L. Baldwin; "At Evening," "Jour de Printemps" ("Spring Day") and "In Moonlight," Kinder; Finale in D major (from Symphony No. 1), Vienne.

DEGREE GIVEN TO BREWER

Organist Made a Doctor of Music by New York University.

The degree of doctor of music was conferred on John Hyatt Brewer June 7 by New York University. Only eight musicians have received this honor in the eighty-four years the university has been in existence. The bestowal of the degree was the climax to the celebration of the thirty-fifth anniversary of Mr. Brewer's incumbency as organist of the Lafayette Avenue Presbyterian church of Brooklyn.

The presentation of the parchment diploma with the doctor's hood was made by the Rev. Dr. George Alexander, chancellor pro tempore, as follows:

"John Hyatt Brewer, for distinguished service as a leader and inspirer of many in the art of music and the office of praise, for important contributions to the enrichment of life and the extension of the realm of minstrelsy and song—by the authority committed to me by New York University, I confer upon you the degree of doctor of music."

IS HEARD BY 10,000 DAILY

Ralph Brigham Plays at the Strand, New York, to Big Audiences.

Ralph H. Brigham, organist at the Strand Theater, New York, where he is heard by audiences which few organists can boast, plays before an average of 10,000 people a day on the



RALPH BRIGHAM AT ORGAN.

beautiful Austin organ. The instrument is in use from noon until 11:30 at night.

Mr. Brigham went to the Strand from the First Church of Christ at Northampton, Mass., after having been organist there for ten years.

MACFARLANE IS RE-ENGAGED

Portland, Maine, to Continue Its Municipal Organ Music.

The music commission of Portland, Maine, has just made its announcement for the season of 1916-17, and in it says that Will C. Macfarlane, city organist, has been re-engaged. The following is quoted from the announcement:

"First and most important of all is the announcement that Mr. Macfarlane's contract, which expires next October, has been renewed for another year, and every citizen of Portland will rejoice with us that this is so, for around this important announcement center all our activities.

"The free Sunday afternoon concerts have increased in interest and attendance during the past year, and we consider these concerts perhaps the most important feature of our entire work. They will be continued during the coming year, and we shall try to make them even more of an inspiration to our people than in the past.

"The daily afternoon summer concerts also showed increased attendance and interest, and we feel safe in saying that, as an advertising feature alone, these concerts are invaluable to the city of Portland, and are establishing our position throughout the country as a musical center. They will be continued from July 10 to Sept. 8 of the coming season."

CALIFORNIA ORGAN OPENED

Model Theater Instrument Placed by Los Angeles Builders.

A two-manual and pedal organ built by the California Organ Company was opened June 15 in the Liberty theater at Long Beach, Cal. The organ is an instrument of fourteen stops, containing many new features. An automatic playing device is built in the console, and is of a type enabling the operator to use both the standard 88-note piano rolls and special melody rolls. The solo may be carried on either manual.

The organ is equipped with eight couplers, and couplers connecting the pedal pistons to the great pistons and pedal pistons to swell pistons, as well as a general coupler which connects all pistons of the same number on the two manuals and pedal.

The California Organ Company is busy on a number of this type of instrument for theaters throughout the west.

TABLET DONE IN BRONZE RECORDS 500 RECITALS

HONORS SAMUEL A. BALDWIN

Committee Also Presents Resolutions to College of City of New York Organist—Concerts Reach Half Thousand.

In a remarkable demonstration of appreciation at the 500th recital by Professor Samuel A. Baldwin, May 28, at the College of the City of New York, A. L. Andrews, chairman of the citizens' committee, and Dr. John H. Finley, president of the City College, made appropriate speeches and presented a bronze tablet with this inscription:

THIS TABLET
COMMEMORATES THE
FIVE HUNDREDTH PUBLIC ORGAN
RECITAL
GIVEN BY
PROFESSOR SAMUEL A. BALDWIN
AT THE
COLLEGE OF THE CITY OF NEW
YORK.
MAY 28, 1916.
AND EXPRESSES IN A SMALL MEASURE THE APPRECIATION OF AN
ADMIRING PUBLIC.

The following resolutions were read:

Whereas, On May 28, 1916, Samuel A. Baldwin, professor of music at the College of the City of New York, rendered his five hundredth public recital on the organ at the College of the City of New York, and

Whereas, We, the members of the Baldwin Appreciation Committee, representing the people who have attended these recitals, have unanimously adopted the following:

Resolved, That we hereby express to Professor Baldwin on this his five hundredth recital the high regard we have for him as an organist, and the respect and admiration we have for him as a man.

Resolved, That we keenly realize and appreciate the time, the labor, and the talent required to bring these recitals to the high standard of perfection maintained throughout the whole series.

Resolved, That in recognition of his valued services, a bronze tablet containing the following inscription be cast, and presented to Professor Baldwin: [Here follows the text of the inscription.]

Resolved, That these resolutions be suitably engrossed, signed by the committee and presented to Professor Samuel A. Baldwin.

INNOVATION AT CINCINNATI

Municipal Recitals at 10 Cents Admission in Music Hall.

Cincinnati has begun a series of municipal organ recitals for which the large organ in Music Hall is used. This instrument, which originally cost \$35,000, has stood mute except on rare occasions, such as the May festivals or some incidental gathering of citizens. It is now to be heard regularly on Sunday afternoons in a series of popular-priced recitals presided over by Herbert Sisson, an organist who recently joined the musical fraternity of Cincinnati. Mr. Sisson was formerly in Cleveland and New York, and was a pupil of Guilman in Paris. The first recital was given Sunday afternoon, June 25. A nominal charge of 10 cents is made for each seat.

Cantata by J. W. Clokey Sung.

At the annual sacred concert of Miami University, Oxford, Ohio, June 4, the Madrigal Club, the glee club and the university orchestra united in a very successful performance of the new cantata, "Isaiah I.V.," by Joseph W. Clokey, director of the department of music. As a prelude Mr. Clokey played Kinder's Grand Chocur in A. This cantata is the thesis with which Mr. Clokey graduated from the Cincinnati Conservatory, where he studied organ under Karl Otto Staps and composition with Edgar Stillman Kelley. The scholarly chorus "Behold, Thou Shalt Call a Nation," and the finale "And It Shall Be Unto the Lord" are excellent specimens of musicianship. They showed not only contrapuntal skill but ability to write for the voice. The university orchestra, which made its debut at this performance, was formed last fall, with Mr. Clokey as conductor. It consists entirely of students. Miami University conferred the degree of Doctor of Letters upon Edgar Stillman Kelley, in recognition of his work as composer and writer.

RETURN OF OLD ORGAN IS CALLED A ROMANCE

CAUSES BIG CUSTOMS ISSUE

After Being Out of United States
Seventy-five Years Doomed Affair,
Degraded to Junk, Provokes
Long Fight.

What might be called the romance of an old church organ and its ultimate sad end figured in the grist of customs decisions handed down recently by the Board of United States General Appraisers, according to an extended article in the New York Times of June 17. The romantic part of the story lies in the fact that the instrument, originally manufactured in this country, returned after an absence of seventy-five years, during which period it had served acceptably two or three generations of French Canadians in the village of Portage La Prairie. While the official papers in the case failed to give the identity of the church in which the organ was installed, report had it that it was for the long period mentioned the property of the Catholic parish church.

Finally the organ outlived its usefulness and was removed from the house of worship and relegated to a shed pending negotiations by the parish priest for an up-to-date instrument. Funds for the proposed organ, being scarce, and the priest being determined to purchase the new organ by securing an allowance on the old, the exchange was deferred for three years. Finally, the St. Louis firm of George Kilgen & Son was given the contract for the new organ, the firm agreeing to allow \$150 for the old affair. After careful packing the old instrument left the scenes of a lifetime at Portage La Prairie, and arrived in the United States, being billed to St. Louis.

The New York paper goes on to say:

It was at this point in its history that the ancient organ for the first time attracted the attention of the customs representatives of the United States government. As shown by the railway invoice, it was valued at \$75 and described as "nineteen boxes, parts of pipe organ (second-hand)." The packing was valued at \$20. Entry was made at the St. Louis custom house, duty exemption being claimed under the Underwood tariff as "old junk." The collector disagreed with the importer's estimate of the dismantled organ and exacted duty at 35 per cent under the law's provision for "parts of musical instruments." This duty was paid under protest by the Peterson-Schade Forwarding Company, an appeal being taken to the board of general appraisers in this city for review.

At the hearing it developed that George Kilgen & Son, organ builders, of St. Louis, installed the new organ and took the old instrument in part payment. An affidavit submitted to the board was to the effect that the old organ was of the manufacture of the United States, "was truly exported and imported without having been advanced in value or improved in condition by a process of manufacture or other means, and that no bounty, drawback or governmental allowance had been paid or admitted thereon." The affidavit was filed for the purpose of claiming free entry, but the claim was not advanced at the trial, the junk paragraph being cited instead.

C. C. Kilgen, head of the organ-building firm, was the chief witness, his testimony disclosing that not much sentiment was extended to the old church organ once it reached the St. Louis factory. Mr. Kilgen's description of the old organ was brief and to the point. "Simply old material. It came back. We sold an organ up there," he said.

The decision written for the board by Judge Sullivan said the evidence disclosed that no part of the "merchandise" was used as parts of musical instruments except possibly the stops, and, in some instances, other parts in repairing old organs; but that the material so used had to be remanufactured. The pipes were melted for the metal, which was used. The case was cut up into veneer lumber, being "old and dry," as recited in the decision while the key-board, which the witness stated was refuse junk, was not used, being old ivory worn through.

Judge Sullivan, in granting free entry as junk, in his decision mused thus: "The paragraph under which the merchandise was classified has reference entirely to musical instruments or parts thereof. Instruments used in connection therewith, and metal musical instrument strings. Was this a musical instrument or part thereof? We think any 'musical instrument' meant an instrument that can be used, and that will produce some music."

"Does 'parts of musical instruments' mean such as can be used in the condition as imported? In our opinion in each instance it does. The merchandise does not seem to us to be a musical in-

strument as we understand that term, nor parts thereof. We are without any testimony whatever that it could be used as such. On the contrary, the evidence sustains the protestants' contention that it could not be used. We hold that it is neither a musical instrument nor a part thereof, and reverse the collector's action."

M. T. N. A. ACTIVITIES

The success of the Music Teachers' National Association meeting at Buffalo last December and the rapidly-growing interest in the work of the association have led to a number of new plans for the year. The officers for 1916, who include prominent organists, are: President, J. Lawrence Erb, University of Illinois, Urbana, Ill.; vice-president, Adolf Weidig, Kimball Hall, Chicago; secretary, Charles N. Boyd, 4259 Fifth avenue, Pittsburgh; treasurer, Ralph L. Baldwin, 81 Tremont street, Hartford, Conn., and editor, Waldo S. Pratt, 86 Gillett street, Hartford, Conn. The executive committee consists of the officers, with William Benbow, Buffalo; Kate S. Chittenden, New York City; Rosseter G. Cole, Chicago; O. G. Sonneck, Washington; Calvin B. Cady, New York City; D. A. Clippinger, Chicago; Charles H. Farnsworth, New York City, and Francis L. York, Detroit. The thirty-eighth annual meeting will be held at New York City Dec. 27-29.

At the Buffalo meeting it was decided to elect a group of counselors to aid the executive committee in its work, and the following were chosen: Rosseter G. Cole, Chicago; J. Lawrence Erb, Urbana, Ill.; Charles H. Farnsworth, New York City; Dr. Peter C. Lutkin, Evanston, Ill., and Waldo S. Pratt, Hartford, Conn.

President Erb has appointed several committees to make a canvass of the situation in their particular line and to make a report at the annual meeting. They are also encouraged to suggest readers of papers along their lines for the annual meeting.

Illinois Music Teachers.

The sessions of the Illinois State Music Teachers' Association closed at Jacksonville, Ill., May 5 with the election of officers and two concerts by the Minneapolis Symphony Orchestra. The officers elected are: President, Franklin Stead, Peoria; vice-president, Mrs. W. C. Paisley, Ottawa; secretary-treasurer, Herbert O. Merry, Lincoln. President Stead appointed the following standing committees: Program, John Doane, Evanston, and John Winter Thompson, Galesburg; auditing, C. R. Skinner, Bloomington; R. P. Schifferstein, Newton, and Henry V. Starns, Jacksonville. Urbana was selected as the next meeting place of the association.

Pupils Take Part in Recital.

At the last of a series of recitals given by Ernest H. Sheppard, organist of St. John's Episcopal church, Laurel, Miss., three talented pupils took part with great success. Misses Elizabeth Beers and Catherine Rogers gave musically rendered the Adagio from Mendelssohn's First Sonata and the Melody in G by Guilman. Miss Lizzie Belle Oden sang "I Know That My Redeemer Liveth," from Handel's "Messiah." The program by Mr. Sheppard was as follows: Concert Overture, Mansfield; "At Evening," Kinder; Suite in F, Corelli; "Clair de Lune," Karg-Elert; Canzonetta, Halsey; Overture to "William Tell," Rossini.

"Noble Bertram T. Wheatley of Austin, Tex., is organist for all the Masonic bodies in that oasis," says the Crescent of St. Paul, Minn. "He has written special music for the different degrees of the Scottish Rite work and has established a reputation in Austin and in Texas with his brilliant compositions. At the recent ceremonial session of Ben Hur Temple the musical program, arranged by Noble Wheatley, made a decided hit."

Good Second Sight.

"I thought you said you could sing at sight," said the organist to the choir applicant.

"Sure I can, sorr, but not at first sight."—Liverpool Mercury.

IMMENSE ORGAN FOR BROOKLINE RESIDENCE

ORDERED BY ERNEST B. DANE

Kimball, Smallman & Frazee Constructing Four-Manual Organ After Specifications Prepared by Ernest Mitchell.

Kimball, Smallman & Frazee are busy at their new Boston factory on a very large four-manual organ for the residence of Ernest B. Dane of Brookline, Mass. Ernest Mitchell, organist of Trinity Church in Boston, prepared the specification, which will be of interest to every organist and all others who are interested in organs for the home. This instrument will stand, when completed, in "Roughwood," the Dane estate at Chestnut Hill, Brookline. The choir, the swell and the solo will have cement swell-boxes. The reeds are to be on six-inch wind pressure. The combination pistons, six for each manual and the pedals, will visibly affect the registers.

The complete specification follows:

GREAT ORGAN.

1. Open Diapason, 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Third Open Diapason, 8 ft.
5. Gemshorn, 8 ft.
6. Gamba, 8 ft.
7. Lieblich Gedeckt, 8 ft.
8. Harmonic Flute, 8 ft.
9. Double Flute, 8 ft.
10. Octave, 4 ft.
11. Harmonic Flute, 4 ft.
12. Quint, 2 2/3 ft.
13. Super Octave, 2 ft.
14. Mixture, 4 rks.
15. Trumpet, 16 ft.
16. Trumpet, 8 ft.
17. Clarion, 4 ft.

SWELL ORGAN.

1. Bourdon, 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Aeoline, 8 ft.
5. Aeoline Celeste, 8 ft.
6. Viol Aetheria, 8 ft.
7. Vox Angelica, 8 ft.
8. Salicional, 8 ft.
9. Vox Celeste, 8 ft.
10. Stopped Diapason, 8 ft.
11. Harmonic Flute, 8 ft.
12. Quintadena, 8 ft.
13. Octave, 4 ft.
14. Violin, 4 ft.
15. Traverse Flute, 4 ft.
16. Flautina, 2 ft.
17. Dolce Cornet, 3 rks.
18. Posanne, 16 ft.
19. Cornopean, 8 ft.
20. Oboe, 8 ft.
21. Clarion, 4 ft.
22. Vox Humana, 8 ft.
- Tremolo (Button).

CHOIR ORGAN.

1. Dulciana, 16 ft.
2. Lieblich Gedeckt, 16 ft.
3. Open Diapason, 8 ft.
4. Geigen Principal, 8 ft.
5. Dulciana, 8 ft.
6. Melodia, 8 ft.
7. Concert Flute, 8 ft.
8. Soft Flute, 8 ft.
9. Flute Celeste, 8 ft.
10. Unda Maris, 8 ft.
11. Flute d'Amour, 4 ft.
12. Violin, 4 ft.
13. Piccolo, 2 ft.
14. Clarinet, 8 ft.
15. Gemshorn, 8 ft.
16. Gemshorn Celeste, 8 ft.
- Tremolo (Button).

SOLO ORGAN.

1. Stentorphone, 8 ft.
2. Gross Flute, 8 ft.
3. Gamba, 8 ft.
4. Gamba Celeste, 3 rks.
5. Viol d'Orchestre, 8 ft.
6. Viol Celeste, 8 ft.
7. Orchestral Oboe, 8 ft.
8. French Horn, 8 ft.
9. Gross Gamba, 8 ft.
10. Rohr Flute, 4 ft.
11. Saxophone, 16 ft.
12. Tuba Mirabilis, 8 ft.
- Tremolo (Button) — Not affecting Nos. 1, 2 and 12.

PEDAL ORGAN.

1. First Open Diapason, 16 ft.
2. Second Open Diapason, 16 ft.
3. Violone, 16 ft.
4. Bourdon, 16 ft.
5. Soft Bourdon, 16 ft.
6. Dulciana, 16 ft.
7. Gedeckt, 8 ft.
8. Flute, 8 ft.
9. Cello, 8 ft.
10. Octave, 8 ft.
11. Quint, 10 2/3 ft.
12. Flute, 4 ft.
13. Contra Bourdon, 32 ft.
14. Open Diapason, 32 ft.
15. Bombarde, 32 ft.
16. Trombone, 16 ft.
17. Trumpet, 8 ft.
18. Posanne, 16 ft.

Other organs under construction by Kimball, Smallman & Frazee are for St. Mark's Episcopal Church, Dorchester; the First Baptist Church of Charlestown, Mass.; the Congregational Church of Kennebunkport, Me., and the Unitarian Church of Augusta, Me.

ALUMNI'S WORKS PLAYED

Milligan and Schweitzer Compositions at Guilman Graduation.

An imposing academic procession of graduates, students and faculty entered the old First Presbyterian church, New York, on the evening of May 25 for the fifteenth graduation exercises of the Guilman Organ School. "A Song of Victory," a composition by Harold Vincent Milligan, post-graduate, '09, was played by the composer as the procession made its way to the organ gallery, after which the Rev. Dr. Howard Duffield, chaplain of the school, paid a tribute to the work of Dr. William C. Carl and what he had accomplished since the school was organized seventeen years ago.

Six free scholarships were announced for the season, to be given by Mr. and Mrs. Philip Berolzheimer. These are offered to deserving young men and women over 16 years of age, who have not the funds to pay the tuition. A valuable addition to the library has been made by Commodore William L. Swan from his private collection, and placed in the Gertrude Smith collection.

The program offered was one of rare excellence, and participated in by five graduates and two post-graduates, with Margaret Harrison, soprano of the "Old First," as soloist. The playing of these young organists revealed a superior technique, musical phrasing, and a grasp of the instrument in a manner quite unusual. Each played with authority and without hesitancy.

At the conclusion of the program Willard Irving Nevins, post-graduate, '14, played a manuscript composition by Henry Seymour Schweitzer, post-graduate, '04 ("In dulci Jubilo"), while the graduates assembled for the diplomas, presented by Dr. Duffield. Immediately afterward Dr. and Miss Carl held a reception which was largely attended.

The members of the alumni association presented Dr. Carl with a handsome gift, to commemorate the commencement. Regrets were received from prominent organists in all parts of the country who were unable to attend.

Following was the program: "Premiere Symphonie" (Largo e Maestoso, Allegro), Guilman.

Robert Morris Treadwell, '16. Fantasia in F minor, Moritz Brosig.

Cora Finger Van Name, '16.

"Marche Nuptiale," Guilman.

Edith Margaret Yates, Post-Graduate, '16.

Allegro from the Sixth Symphony, Widor.

Edith Elgar Sackett, '16.

Vocal, "Lo! Here the Gentle Lark,"

Sir Henry Bishop.

Miss Margaret Harrison.

Finale in B flat, Cesar Franck.

Laura Belle Parkin, '16.

Sonata in A minor (first movement), Mark Andrews.

Howard A. Cottingham, '16.

Fantasia and Fugue in G minor, Bach.

Cornelius Irving Valentine, Post-Graduate, '16.

Harold Vincent Milligan F. A. G. O.

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Specifications of Three-Manual in
First Church of Christ, Scientist
—New Contracts for the
Ohio Builders.

Hillgreen, Lane & Co. of Alliance,
Ohio, have just finished an organ for
the First Church of Christ, Scientist,
Omaha. Following are the specifica-
tions:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
 2. Dulciana, 8 ft.
 3. Viol d'Gamba, 8 ft.
 4. Grosse Flöte, 8 ft.
 5. Principal, 4 ft.
 6. Tuba, 8 ft.
 7. Flute d'Amour, 4 ft.
 8. Cathedral Chimes, 20 notes.
- SWELL ORGAN.**
9. Bourdon, 16 ft.
 10. Violin Diapason, 8 ft.
 11. Salicional, 8 ft.
 12. Aeoline, 8 ft.
 13. Vox Celeste, 8 ft.
 14. Gedeckt, 8 ft.
 15. Flute Harmonie, 4 ft.
 16. Flautino, 2 ft.
 17. Oboe, 8 ft.
 18. Vox Humana, 8 ft.
 19. Contra Fagotto, 16 ft.
- CHOIR ORGAN.**
20. Geigen Principal, 8 ft.
 21. Concert Flute, 8 ft.
 22. Dulciana, 8 ft.
 23. Rohr Flöte, 4 ft.
 24. Clarinet, 8 ft.
- PEDAL ORGAN (Augmented).**
25. Open Diapason, 16 ft.
 26. Bourdon, 16 ft.
 27. Lieblich Gedeckt, 16 ft.
 28. Grosse Flöte, 8 ft.
 29. Octave, 8 ft.
 30. Double Trumpet, 16 ft.

Among the organs ordered from
Hillgreen, Lane & Co. in the month
of June are the following:

Three-manual electric for the Rialto
Theater, Detroit.

Three-manual electric for the Ave-
nue Theater, McKeesport, Pa.

Two-manual and echo for the Mi-
nerva Theater, Pittsburgh.

Two-manual electric for the Strand
Theater, Cleveland.

Two-manual for the Methodist
Episcopal Church, Wellsburg, W. Va.

Pittsburgh papers publish a portrait of
Sutherland Dwight Smith, the well-known
organist of that city, who is frequently
heard in recital in other cities, and call
attention to the fact that he has just
began his fourteenth year as organist and
director at the First Presbyterian church,
North Side.

R. E. Beresford, who was organist of
the Church of the Epiphany at Sudbury,
Ont., has received the appointment as
organist and choirmaster of the First
Methodist church of Picton, Ont., and has
moved to that city.

The Organist and Choirmaster

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EDDY AS A DEFENDER OF TRANSCRIPTIONS

PROGRAMS NEED CONTRAST

Place of Honor, However, Belongs
to Organ Works—Interesting
Lecture Based on Recital
Lists in The Diapason.

The San Francisco Music Teachers' Association, under the presidency of George Krüger, gave the third of the year's elaborate banquets and musicales on Saturday evening, May 6, at the Hotel Stewart. It was attended by sixty musicians. The guests included Mr. and Mrs. Clarence Eddy, Madame Johanna Kristoffy (Beverly Grand Opera), Mr. and Mrs. W. W. Briggs, president of the San Francisco Musical Society, and H. L. Perry, the noted basso.

Mr. Eddy, in addition to acting as accompanist for the vocal contributions of Mrs. Eddy and Mr. Perry, delighted the gathering with a pithy and interesting "lecturette," showing that in the tonal sphere of the organ world the compositions of Wagner took first place in the public heart, followed by Bach, etc.

"His remarks were intensely interesting, bearing as they did upon valuable facts, gleaned from a wide personal experience as concert organist in many lands," says the Pacific Coast Musical Review. "After the opening address by the president, Dr. M. W. O'Connell, the well-known organist, acted as toastmaster, introducing the various speakers."

The "lecturette" by Mr. Eddy, intended to emphasize the importance of program arranging, was sufficiently interesting to be attached to this report:

"In Chicago a most excellent journal called The Diapason, which I always read with a great deal of pleasure, is published every month in the interest of organs and organists, and a generous section of each issue is devoted to the reproduction of notable recital programs which have been performed during the previous month by organists throughout the United States. These programs are of much importance, for the reason that they serve as an index of the present status of appreciation and development in the various sections, and show what the organists of this country are doing outside of their church work.

"If one were to tabulate the selections included in a single issue of this publication, the result would no doubt form to many a surprising catalogue of organ pieces. A friend of mine has taken the trouble to analyze thirty-seven organ recital programs which were printed in a recent number of The Diapason, and he points out that among the 123 composers represented in those programs, Wagner headed the list with sixteen numbers. This no doubt will be a great surprise to many of those present, but for the benefit of my organist friends here, let me hasten to add that in the above list of items Bach followed closely with fifteen numbers and Guilman with thirteen.

"In reading over the balance of the list I was gratified to note a preponderance of original compositions for the organ. Not that I would decry the use of transcriptions and arrangements, but in my estimation the place of honor in organists' programs should be given to worthy compositions which have been written especially for their chosen instrument. The same thing applies to instrumentalists in other branches of the musical profession, be they pianists, violinists, or those who live in the exalted realm of orchestral music.

"The subject of transcription has been, and is now being, discussed with considerable animation by organists all over the country. Some are in favor of eliminating them entirely from concert and recital programs, but such an attitude, it seems to me, is prejudiced, narrow and extremely short-sighted, for why, indeed, are recitals given at all? To gratify solely the ambition of the player? Or to interest and enhance pleasurable appreciation in the intel-

ligent listener? Granted that the highest calling of the concert organist should be to stimulate and elevate the musical taste of the public toward a fuller appreciation, not alone of the dignity and great wealth of tonal resources embodied in the king of instruments, but also of the beauty and importance of the great masterpieces which the organ alone is capable of producing, yet I maintain that this can be accomplished only by presenting carefully selected and well contrasted numbers in a most attractive and artistic manner. A program made up entirely of heavy, profound and monotonous music from the so-called legitimate organ literature is not calculated to fascinate or even interest the average audience, whereas these same numbers, if happily contrasted with lighter selections, and perfectly rendered, might be found exceedingly attractive, on account of the difference in surroundings and position upon the program.

"The fact is that program-making in itself is an art, which demands long and thoughtful study, a wide knowledge of all schools and styles of music, a fine sense of detail and proportion and a full appreciation of effective contrasts in expression, color, rhythm and dynamics. It is an art of which there are few masters, for the reason that very few are willing, or think it necessary, to spend the time to consider the importance of analyzing the varied elements which go to create an artistic and completely satisfactory impression.

"And now one word more in regard to transcriptions: The organ is so comprehensive and universal in its tonal character, and at the present time so complete in its mechanical equipment, that it is capable of reproducing, to a wonderful degree of success, most of the effects attributed to the orchestra, and it is doubtless for this reason that in the list of pieces contained in the thirty-seven organ recital programs I have mentioned, Wagner was represented by so large a number of selections.

"Many organists who preside over large, modern organs with every variety of tone-color at their command, and every facility for manipulation and quick changes of combination, frequently lose sight of the fact that they are playing upon an organ, and not upon an orchestra, and also that after all the organ HAS its limitations and restrictions! Liszt spoke of the organ as 'vice orchestra,' but let us hope that his remark was not intended to be cynical, even if the organ does at times contain certain vices! Those vices, however, should be of omission and not of commission, and transcribers for the organ should bear in mind the actual limitations of the instrument and not attempt to produce orchestral effects which are utterly impossible, or which could only prove to be weak and imperfect imitations of the original compositions. The eminent concert organist, Mr. W. T. Best, in his 'arrangements from the scores of the great masters,' occasionally asked for impossible things on the part of the performer, particularly in the matter of crescendo and diminuendo, when both hands and feet were otherwise occupied, but he never lost sight of the fact that he was arranging music complying with the nature and characteristics of the organ per se."

Pathfinder for the Tourist.

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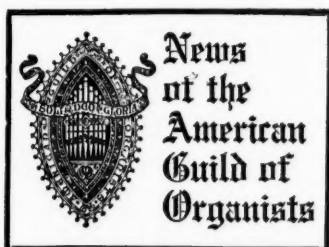
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RECITALS

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Pennsylvania Chapter.

The Pennsylvania chapter brought the season's activities to a close with the annual dinner, held at the Hotel Rittenhouse, Philadelphia, on Tuesday evening, May 23. Over eighty members and guests were present and the occasion was one of the most successful in the chapter's history. George Alexander A. West, dean of the chapter, presided and acted as toastmaster, and addresses were made by Leopold Stokowski, conductor of the Philadelphia orchestra; Professor Hugh A. Clarke of the University of Pennsylvania; Ralph Kinder, organist of Holy Trinity church; the Rev. Alexander MacColl, D. D., pastor of the Second Presbyterian church, and Harvey M. Watts of the Philadelphia Ledger. The list of guests of honor included several prominent out-of-town organists, among them Walter C. Gale, warden-elect of the guild, and Arthur Scott Brook, president of the National Association of Organists.

Southern California.

The board of education of Redondo, Cal., entertained the Southern California chapter on the occasion of its monthly meeting June 5. Dinner was served at the Casino on the beach and a program was rendered later in the Union High School auditorium, for which a three-manual pipe organ was built recently by the California Organ Company of Los Angeles.

The program was opened by Percy Shaul-Hallett, dean of the chapter. This was followed by a series of compositions with Dr. Raymond B. Missett of Pasadena at the organ and Ernest Douglas of St. Paul's Pro-Cathedral, Los Angeles, at the piano. Closing the program was Frank Colby of Los Angeles.

The next meeting of the guild will be the annual "high jinks," which will take the form of a picnic in the mountains. Ernest Douglas and Percy Shaul-Hallett will act as cooks for the occasion and are promising a splendid "feed." The principal event of the day will be a baseball game between the members of the guild and the Musicians' Club of Los Angeles.

Headquarters.

The council held a regular meeting at the guild headquarters May 29. Those present were Messrs. Andrews, Hedden, Munson, Norton, Demarest, Buhman, Brewer, Elmer, Wright and Dr. Baier.

Mr. Hedden, chairman of the examination committee, reported that there were about eighty candidates taking the examinations this year; among them are many men of prominence in the profession.

A new chapter is about to be formed in Nebraska, in which a large number of organists throughout the state have manifested their interest. A new branch chapter is being formed in California, to be known as the San Jose branch of the Northern California chapter.

Southern Ohio.

The annual meeting and election took place May 20. The following officers were elected: Dean, Sidney C. Durst; sub-dean, John Yoakley; secretary, C. Hugo Grimm; treasurer, J. Alfred Schehl; registrar, Carl W. Grimm.

This meeting was held at the home of Mrs. L. E. Stearns, Wyoming, Ohio. The members left Cincinnati on a special car in the afternoon. After a short informal reception they were tendered a delightful luncheon. The business meeting in the evening was followed by a recital by Mr. Durst upon Mrs. Stearns' fifty-one-stop organ. This instrument is a masterpiece of residence-organ construction.

tion. It is a three-manual instrument; the great and pedal are in a room behind the console, while the swell and choir are in the basement, the tone coming up through large registers in the floors. The effect is very satisfactory and the tone of the instrument is exceptionally fine. It contains every feature of modern organ equipment.

[The specification of this organ, which was built by Hillgreen, Lane & Co., Alliance, Ohio, was published in The Diapason last July.]

The program by Dean Durst consisted of the following numbers: "Finlandia," Sibelius; Largo from the "New World" Symphony, Dvorak; Sonata in G major, Elgar; Finale from First Organ Symphony, Maquaire. Interesting numbers were also rendered by Messrs. Graham, Schehl, Bartschmidt, Stadernann and others.

It is learned that plans are under consideration for a special meeting of the deans of all the chapters at the home of Mrs. Stearns. The project is enthusiastically entertained by the guild warden, J. Warren Andrews, as potential of great good for the guild. May 31 and June 1 examinations were held at Cincinnati. The Southern Ohio chapter can boast of an exceptionally good showing, there being one fellowship and nine associateship candidates. These included organists not only from Cincinnati, but also from Sidney and Granville, Ohio; Lexington, Ky.; Nashville, Tenn., and Decatur, Ga.

Missouri Chapter.

Oliver H. Kleinschmidt gave a recital under the auspices of this chapter May 14 at Salem Methodist church in St. Louis. He was assisted by Miss Irene Wunderlich, soprano, and Philip Gronemeyer, violinist. Mr. Kleinschmidt played as follows: Sonata No. 2, Mendelssohn; Prelude and Fugue, Guilman; Maestoso, MacDowell; Offertoire in F major, Lefebvre-Wely; Finale in B flat, Maxson; Meditation, Kroeger; Hymn de St. Cecilia, Kleinschmidt (dedicated to Charles Galloway); "Song of the Wood Nymphs," Kleinschmidt; Processional March, Best. Mr. Kleinschmidt's two compositions made an excellent impression.

Missouri chapter closed its season with the annual guest evening and "al fresco" dinner at the Mission Inn on Monday evening, May 29. Twenty-four members and guests attended and interesting addresses were made by both members and guests.

Illinois Chapter.

At the annual election and dinner of the Illinois chapter, held on Tuesday evening, June 20, the following officers were chosen for 1916-17:

Dean—J. Lewis Browne, Mus. Doc.
Sub-Dean—Mrs. George Nelson Holt, F. A. G. O.
Secretary—Miss Florence Hodge, A. A. G. O.

Treasurer—John Allen Richardson.
Executive Committee (three years)—Walter Keller, F. A. G. O., Mus. D.; Herbert E. Hyde and William D. Belknap.

Colorado Chapter.

At a recital of works by German composers Sunday afternoon, May 7, in Trinity M. E. Church, before the Colorado Chapter, Clarence Albert Tufts, the well-known organist of the Isis Theater, played Bach's March from the "Pfungst" cantata, the Doric Toccata, and the Aria in D. Mrs. Josephine S. White, organist of Trinity Church, played: Prelude and Fugue, Merkel; Canon in B minor, Schumann, and Intermezzo, Callaerts.

The program closed with these selections by Mr. Tufts: Aria in F (Concerto in D), Handel; Canzonetta in B flat, Scammell; Nocturne in G flat, Rheinberger; "My Inmost Heart" (Varie), German Choral; Concert Caprice, Kreisler.

Ontario Chapter.

F. A. Moore of the University of Toronto gave a recital under the auspices of the chapter in convocation hall June 7, when he played as follows: Toccata in F, Johann Sebastian Bach; "Clair de Lune," Sigfrid Karg-Elert; Sonata No. 8, Opus 91, Félix Alexandre Guilman; "Noces d'Or," Léon Roques; Scherzo-Mosaic, "Dragonflies," Harry Rowe Shelley; Introduction and Passacaglia, Max Reger.

The Warden's Report

Annual Statement to American Guild of Organists by J. Warren Andrews Outlines Plans for Future.

Another year has rolled around, and the doings of the guild have passed into history. It will be hardly necessary for me to make any special report, as that was practically done at the twentieth anniversary dinner. It is perhaps sufficient to say that the guild has increased in strength and dignity, and that its objects and purposes are becoming more fully understood as time goes on.

Our membership has increased materially; the number of chapters is greater; our finances are in better condition than ever before. You have had great patience and forbearance with my many mistakes and lack of ability, and I am sure you have often upheld my hands on the score of friendship when you might have criticized and, perhaps, condemned. I have somehow felt that you were all my friends, and I am sure that much of your faithfulness, aside from your interest in the guild, was due to this friendly feeling which I have felt to be existent. To me these warm friendships have been full compensation for all of the labor involved in my duties as your warden. I deeply appreciate the honor you have conferred on me in permitting me to be your servant. If the guild should stand for nothing else, the friendships here formed would be worth all the cost.

I might single out some officers who have been markedly faithful, but I hesitate to do so, fearing I might overlook others who are equally worthy. I am sure all have done the best in their power. I cannot refrain from acknowledging the very great assistance which I have received from the experience of the past wardens, and it will be a comfort to my successor to know that willing hands stand ready to guide him. I sadly realize my many shortcomings, many of them due to lack of time and a divided allegiance.

The guild is growing so rapidly that it will soon demand the full time and energy of the warden, secretary and treasurer. This will mean that a salary will have to be paid to these officers. In this case the latter two offices could be combined and, from a business standpoint, should be bonded, of course, at the guild's expense. I do not think our officers should be salaried until our treasury holds more than twice its present amount; neither do I think the salary at first should be large, but one that could be increased as the worth of the officers is proved and as the finances will permit without drawing on the fund, which should show a favorable balance each successive year. In other words, the officers should earn their salaries, and a surplus for the benefit of the guild and its future needs.

It is needless to say that the greatest care should be exercised in the selection of officers. For warden a man of national reputation should be chosen—one possibly who had not become too firmly established in his profession, as he would be required to relinquish too much. After his wardenship he would still be at an age when he could rapidly build up his practice, and the increased prestige which would ac-

crue from the office would redound to his advantage. During his wardenship he should not be allowed to teach, but he might, without distraction from his guild duties, fill a moderately difficult church position, one which would not take up too much of his time. This warden should give his whole time and strength week-days to the duties of his office. He could arrange all data for his committees, attend to the correspondence and see that quick decisions are made. As it is now, important matters often take months to settle, simply because officers cannot afford to neglect their private business to attend to necessary details.

Then, too, the warden should have arbitrary powers to deal with delinquent chapters or their officers. He should attend to and have tabulated the addresses of all organists throughout the country. He should also visit all chapters and become familiar with their territory and possibilities, every year or two at least. He should keep a bureau of information concerning vacancies, etc., for the benefit of all members. He should also plan and oversee lectures, services, and educational affairs, making a constant study of matters of advantage to the guild, and thus see that members get value for their money. He should be alive to the proper publicity for all guild affairs, and study ways and means to gain every advantage to be obtained from this source. He should study particularly how he might best assist and encourage candidates in taking the examinations.

In fact, he should exercise careful oversight constantly over all departments of the organization. In short, such a warden should be chosen for his general adaptability for this work.

The one thing I am proud of concerning the organists' profession is that so many of its members possess common sense, a desire for all knowledge, and good business ability.

As we have heretofore done, we should guard jealously the absolute fairness of our examinations. The names of candidates are kept from all publicity until passed, such names not being made known even to the council. The failures should never be known, unless announced by the candidates themselves. There are reasons why I think it would be advisable that the tenure of office of members of the examination committee should be limited, but I feel that they should not be barred from serving again after the lapse of a year or two. New ideas and fresh material are essential to an advance.

You have, in your new warden, a man who is methodical, an excellent disciplinarian and a man of sterling character, one who will, I am sure, give you a splendid administration. We will do our utmost to help him by faithfully performing the duties which may be assigned to us, I am certain. If he finds the same cordial support which has fallen to my lot, happy will he be. I bespeak for him a prosperous and successful term. I am glad that, according to a wise provision of the council, the newly elected officers do not take their places until Sept. 1. This will give the new men an opportunity to use a part of their vacation in becoming familiar with their duties, and in making plans for the future. I appreciate the faithfulness of all who have shown their love for the work by word or deed.

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The annual orchestral concert of the school of music of Yale University was given in Woolsey Hall at New Haven June 1. The program consisted of concertos for violin, violoncello and piano, played by students with the assistance of the New Haven Symphony Orchestra, together with a number of orchestral compositions by candidates for the Mus. B. degree. The original compositions by the class of 1916 consisted of three overtures—by Wilson Townsend Moog, Ray Hodgman Harrington and Frederick Dibble Adams, Jr.—and the first movement of a Symphony in A minor by Hope Leroy Baumgartner. Of the four composer-graduates, all except Mr. Adams are organists and members of the A. G. O. Mr. Harrington and Mr. Baumgartner, conducted their own work, and a scholarship, providing for two years' study abroad, was awarded to Miss Rosalind Olive Brown of the class of 1915, for the composition and performance of the first movement of a piano concerto in E minor. The Steinert prize of \$100 for the best original composition in one of the larger forms was awarded to Mr. Baumgartner on the merits of his symphonic movement, which Horatio Parker, dean of the department of music, has pronounced one of the most successful student works thus far produced in the history of the school. Mr. Baumgartner is planning to complete the symphony by the addition of three other movements.

COMMUNITY MUSIC THEME

Unique Conference Is Held at the
University of Illinois.

At the University of Illinois, on June 22, was held what is probably the first conference on record devoted to a consideration of community music. It was a part of a better community conference which was organized under the auspices of the university, and whose scope was statewide. The director of the school of music of the university presided, and the following topics were discussed: "Community Music: Religious, Patriotic, and in the Home"—W. D. Armstrong, Alton. "Music as a Civic Factor"—Kenneth A. Bradley, director of Bush Conservatory of Music, Chicago. "Music Study for a Better Community"—O. R. Skinner, director Skin-

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ner School of Music, Bloomington; M. L. Swartout, director Milliken Conservatory of Music, Decatur; Henry V. Stearns, director of music, Illinois Women's College, Jacksonville.

About forty were in attendance, and at the close of the discussion an organization was formed, with J. Lawrence Erb, director of the school of music, University of Illinois, as chairman. Kenneth Bradley was delegated to extend the greetings of the conference to the Illinois State Music Teachers' Association and to make a report to that body at its next meeting.

In addition to the papers named Professor Elias Bredin, director of the department of music at Eureka College, Eureka, read a paper on the "Community Music Festival" in another of the sections.

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CHOIR ORGAN.

*Violoncello, 8 ft.
*Melodia, 8 ft.
*Dulciana, 8 ft.
*Harmonic Flute, 4 ft.
*Clarinet, 8 ft.
Tremulant.

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Misunderstanding the whispered directions, the lad handed the note straight up to the preacher, who astoundedly read the following:

"Will you stop when I tell you to? People come here to listen to my music, not to your horrible noise."

We Extend Our Sympathy.

A tragedy affecting John Doane, the Chicago and Evanston organist, is told in the Chicago Tribune of June 28 as follows:

"12 noon—Professor John Doane of Northwestern University Music School gets his new automobile.

"2 p. m.—Professor Doane insures his car for \$1,000.

"5 p. m.—Professor Doane leaves office in Fine Arts building.

"5:00½ p. m.—Professor Doane sees two men ride off in his car."

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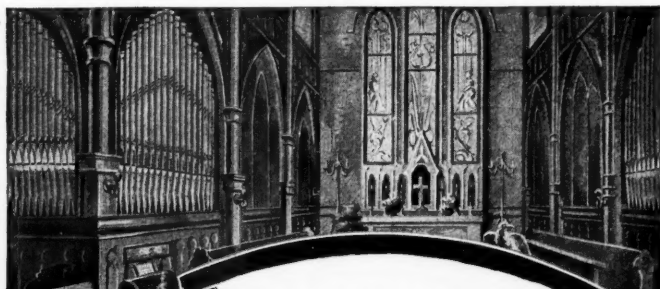
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I hardly know how to express my appreciation of the work you have done for us in our new organ. I suppose no organ committee ever spent more time and trouble, or ever went into more minute detail in the investigation of organs and organ builders than did ours. We visited the factories of the best known builders, heard a large number of their organs, looked up their commercial rating and asked the opinion of prominent organists in all parts of the country. Of course, I had my own previously formed opinion, the result of a good many years of organ playing and study, but I wished not only to satisfy myself, but to satisfy the authorities of the church that our decision was the result of a thorough investigation. In addition, we listened carefully to the opinion of all the competing builders—sometimes they told us more than they intended. After all this investigation, we decided on the Skinner organ and the result has proved the wisdom of our choice. In workmanship, perfection of action, variety of tone color, ease of control, power and expressiveness, and especially in **tone quality**, the organ surpasses our expectations. I opened the organ with a recital November 7th, and since that time I have heard words of appreciation from the general music lover, from professional musicians, from organists, from organ builders—all to the same effect: that in our instrument you have given Detroit its master work in organ building.

Wishing you all the success you so richly deserve, I am,
Yours truly, (Signed) FRANCIS L. YORK

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8 ft. Open Diapason	F°-44	45	1/4
8 ft. Violin Diapason	C°-49	48	
8 ft. Geigen Principal	C°-49	50	
8 ft. Dulciana	C°-49	55 & 56	
8 ft. Aeoline	C°-49	58	1/5
8 ft. Celeste	C°-49	60	
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For all kinds of string tones.		60	Special graded to 1/4 on top notes.
		62	
Marked when ordered.		64	
8 ft. Quintadena	CC-61	Reg.	Lower 12 zinc.
4 ft. Octave	CC-61	58	Lower 5 zinc.
4 ft. Fugara	CC-61	65	Lower 5 zinc.
4 ft. Har. Flute	CC-61	No. 3	Lower 8 zinc.
4 ft. Gemshorn	CC-61	Reg.	Lower 5 zinc.
2 3/4 ft. Twelfth	CC-61	68	
2 ft. Fifteenth	CC-61	70	
2 ft. Piccolo	CC-61	70	

If the above stops are ordered and do not have to be voiced, immediate shipment can be made.

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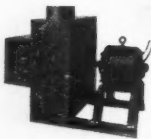
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